

- Research - Research - Research
- BENNY CARTER -
- VICTOR LONG PLAYING RECORDS (30s)
- ART TATUM - And AMERICAN DANCE
- KATE SMITH - BAND Discog(RUST)
- BILLY MURRAY - corrections and additions by Frase & Abrams
- ARC - For Theatre Use only.
- BLACKFACE COMEDY -
- "LITTLE WONDER" -
- "WILD BILL DAVISON" -
- ORIGINAL CREOLE BAND -
- CANADIAN BRUNSWICK VERTICALS -
- QUEBEC FOLKLORE PIONEERS (Discs)
- HENDRICKSON "Louisville Serenaders"

Plus DOHNANYI,  
HOFMANN, and  
NYIREGYHAZI  
relationship to  
ALPICO ROLLS.  
Also DIZZY  
DEAN sings C&W.

THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

ISSUE 157/58  
Sept. 1978  
\$1.00

# record research


65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

(see page 16) **PLAZA**  
Carl Kendziora  
5000 Series (cont'd)  
8408 to 8444

**DISCO-ING IN**  
**GEORGE BLACKER**  
(p.2)

\*The Moses work has been reprinted. For a review see John Sam Lewis column on page 6\*

CARUSO » TOSCANINI » HEIFETZ  
McCORMACK » GIGLI » DE RESZKE  
PADEREWSKI » KREISLER » PATTI  
PONSELLE » MENGELBERG » TERRY  
CHALIAPIN » RACHMANINOFF  
SCHIPA » HUBERMAN » BORI  
GODOWSKY » DESTINN » PINZA  
YSAYE » STOKOWSKI » RETHBERG  
BACHAUS » TAMAGNO » ELMAN  
GARDEN » RUFFO » SOTHERN  
MARLOWE » JOHNSON » CORTOT  
ENESCO » NORDICA » CASALS  
SAMAROFF » DAL MONTE » ALDA  
THIBAUD » SCHORR » MELBA  
HOFMANN » PLANCON » MUZIO  
BONCI » LANDOWSKA » TEYTE  
FREMSTAD » JEFFERSON » EAMES  
FLONZALEY » BATTISTINI » CALVE  
WEINGARTNER » WERRENATH  
GIANNINI » ONEGIN » ALTHOUSE  
ROTHIER » SISTINE CHOIR » NEY  
GERHARDT » FLETA » KINDLER  
SCHUMANN-HEINK » TETRAZZINI  
DE PACHMANN » ZIMBALIST  
SLEZAK » GLUCK » ZENATELLO  
JERITZA » GALLI-CURCI » BOHNEN  
FRIEDMAN » LAURI-VOLPI » PAOLI  
DE LUCA » MARTINELLI » EASTON  
GABRILOWITSCH » BONINSEGNA  
CLEMENT » SEMBRICH » KUBELIK  
BISPHAM » FARRAR » SIROTA  
BESANZONI » KOSHETZ » SEIDEL  
GRAINGER » HEMPEL » AMATO  
DE GOGORZA » BARRIENTOS  
MARDONES » HOMER » SCOTTI  
JOURNET » GALVANY » NOVAES  
CULP » GRANFORTE » DE MURO



compiled by  
Bob Gottlieb  
\*\*\*\*\*

(contd.)  
**BUDDY CLARK "DISCOGRAPHY"**  
(cont'd from RR154/5) (see p.16)

## COLLECTORS' GUIDE TO AMERICAN RECORDINGS 1895-1925

JULIAN MORTON MOSES



BOBBY HACKETT  
An Exploratory Biography  
from Steve Holzer

HELLO LOUIS!  
BOBBY HACKETT  
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LOUIS ARMSTRONG

LN 24099  
NONBREAKABLE

SIDE 1  
XEM 77284

1. DON'T FORGET TO MESS AROUND WHEN YOU'RE DOING THE CHARLESTON - ARMSTRONG BARBARIN
2. LAZY 'SIPPI STEAMER GOIN' HOME SELSMAN - RUSSELL - ARMSTRONG
3. BROTHER BILL - ARMSTRONG
4. BUTTER AND EGG BOSSA NOVA (I WANT A BIG BUTTER AND EGG MAN) VENABLE - ARMSTRONG
5. IF WE NEVER MEET AGAIN GERLACH - ARMSTRONG
6. GATE MOUTH BLUES ARMSTRONG

(PART 5)

Conclusion of Bobby Hackett research  
(see page 4)...

PRODUCT OF CBS



### DISCOVERY!

Discographer, Ross Cummings gives an historical perspective of "The Australian Record Industry" (see page 10 for ROY EVANS column)



The information on the right comes from Vol. 2 of Billboard's 8th edition of its 1946-7 Encyclopedia of Music.

Majestic Records, Inc., Adv. 291  
Rec 286, 290, 312  
The progress made by this expanding diskery has been nothing short of Majestic. With the biggest hit of '46 wrapped away as a "first" ... the Eddy Howard recording of *To Each His Own* ... Majestic has a full stable of stars, two pressing plants going full steam in Newark, N. J., and Burbank, Calif., a new shellac works opening in Elgin, Ill., and every prospect of an exceedingly rosy future.  
Over 72 distribbers peddle Majestic disks to more than 9,000 dealers and the retailers seemingly find the wax product of artists such as Louis Prima, Ray McKinley, Jimmie Lunceford, George Olsen, George

Paxton, Three Suns, Jane Froman, Jack Leonard, Ella Logan, Danny O'Neil, Thelma Carpenter, Noro Morales, Jimmie Durante and others full of sales potency.  
Ambitious advertising and promotion campaigns have marked Majestic's bid to get big and stay big. Latest innovation is the "Feature-Pak" which contains two 10-inch disks used to introduce new artists and special activities.  
Execs: James J. Walker, prexy; Eugene A. Tracy, chairman of the board; Parke H. Ericksen, v.p., and Ben Selvin, v.p. in charge of artists and repertoire.  
Offices in New York, Hollywood, Newark and St. Charles, Ill.  
(Ed Note: James J. Walker is ex-Mayor Jimmy Walker)

"MAJESTIC" BOB PORTER (see p.8)  
Masters Listing (the beginning)



# DISCO-ING IN GEORGE BLACKER

Once more it's time for me to clear my shelves and files of an accumulation of odds and ends that has built up over some time. For one thing, I'd like to welcome Roy Evans to the roster of regular contributors to "Record Research". The more the merrier, sez I. I just hope, though, there won't be a repetition of what happened just before issue # 153/4 came out. I had written a column on the subject of trying to mend cracks in records and, if necessary, "repairing" digs. I based it on a combination of my own experience with the use of "Krazy Glue" on cracks and re-gouging correct needle paths through digs with a sharp pin under a philatelist's magnifying glass, and Roy's comments on his own experiments along that line, as reported to me in a letter written many moons ago--almost a year, in fact. I didn't use that material for some time, as I'd written several columns ahead, so by the time I did write the column and submitted it to ye ed., I was advised that it couldn't be used, as Roy had already covered the same ground. Here was a classic case of simultaneous inspiration -- two feeble minds with but a single thought, that being about as much as either of them could conveniently accommodate. Suffice it to say that I endorse what Roy had to say there, except that I seldom find any records rare or desirable enough to warrant such expenditure of effort. I have been stuck occasionally with records that had digs in them, but for the most part I leave cracked ones very strictly alone. My usual philosophy concerning a cracked record can be summed up thus: "Tape it and toss it". Of course, if I were to find a Jelly Roll Morton Autograph with a crack in it, I might change my mind!

Roy's discourse on patching records with china markers and Krazy Glue prompts this reflection: it might be interesting to see whether comparable or better "patches" could be made if the wax could somehow be applied hot -- say, for instance, by melting it with a match or a small soldering iron and letting the hot molten goop drip into the dig. The surplus could be removed with a razor blade when it cools. I've thought of this from time to time but never had any occasion to try it. If anyone reading this (or Roy's column) has experimented along this line, we'd like to hear from you.

I haven't reported for some time on what's doing with Phono-Cut because there has been relatively little activity on that front. The records are not outstandingly common, for one thing, and for another, they are seldom of great musical interest. Apart from a handful of ragtime sides, what's left? the Beerless -- oops, Peerless Quartet or Henry Burr? Not what you'd call grabbers, are they? I have, in spite of this, added a few numbers to my files, but the most significant bit of information was sent me by Mr. Allen Sutton of Cockeysville, Md., when he reported finding a 10-inch single-faced disc bearing the "Colonial Phono-Cut" label. The label itself is described as deep burgundy red with gold lettering. The pictorial Trade mark is a sailing ship with what appear to be the rays of the sun behind it. Price is 60 cents; manufacturer's credit is Boston Talking Machine Co., Boston, Mass. The master number (663) doubles as catalog number. The title is "By the Dear Old River Rhine", composed by Mahoney and Morse, and sung by Campbell and Burr with orchestra. When I went to enter this master number and title in my Phono-Cut ledger, I found, rather to my surprise, that I'd already listed that same title under master number 664. It seems obvious to me that the single-faced record is an alternate take of the side that was issued as Phono-Cut 5046-B. Under the circumstances, it hardly seems necessary to recount the other things I saw on the record (or rather, a photo of its label) that suggested a relationship to Phono-Cut when I first saw it, but here they are anyhow: (a) the print used for the title, composer and artists' credits on the label of the Colonial Phono-Cut disc is very similar to that used on Phono-Cut records, (b) the "Colonial" name occurs frequently on Phono-Cut issues as a sort of "house" name for military bands, orchestras and vocal groups. I suspect the "Phono-Cut" was meant to indicate that the records were vertic-

ally recorded. The use of the term "Phono" for this purpose appears to be left over from the early years of the industry, when the name "phonograph" was used only in reference to cylinder machines, while disc players were termed "Gramophones". That distinction is still made by the English collectors, as witness the name of one of their biggest organizations: the City of London Phonograph and Gramophone Society. Returning to Phono-Cut and its single-faced derivative: it's easy to see how the term "Phono(graph)" cut could have been used to describe a vertical-cut disc, the more so as its grooves were much the same dimensions as those of a two-minute cylinder. The only thing I'm curious about is whether the single-faced "Colonial Phono-Cut" records were sold thru regular dealers, or whether they were a line made specially for some mail-order house. There's a precedent; Columbia made single-faced records for sale by Sears Roebuck between 1911 and 1918 (the Oxford and Silvertone discs), and they also made a similar line of "Lakeside" single-faced records for sale by Montgomery Ward, probably during those years. In any event, the discovery of that record has served to confirm a long-standing suspicion of mine about Phono-Cut's master-numbering practice. Cheers for our side!

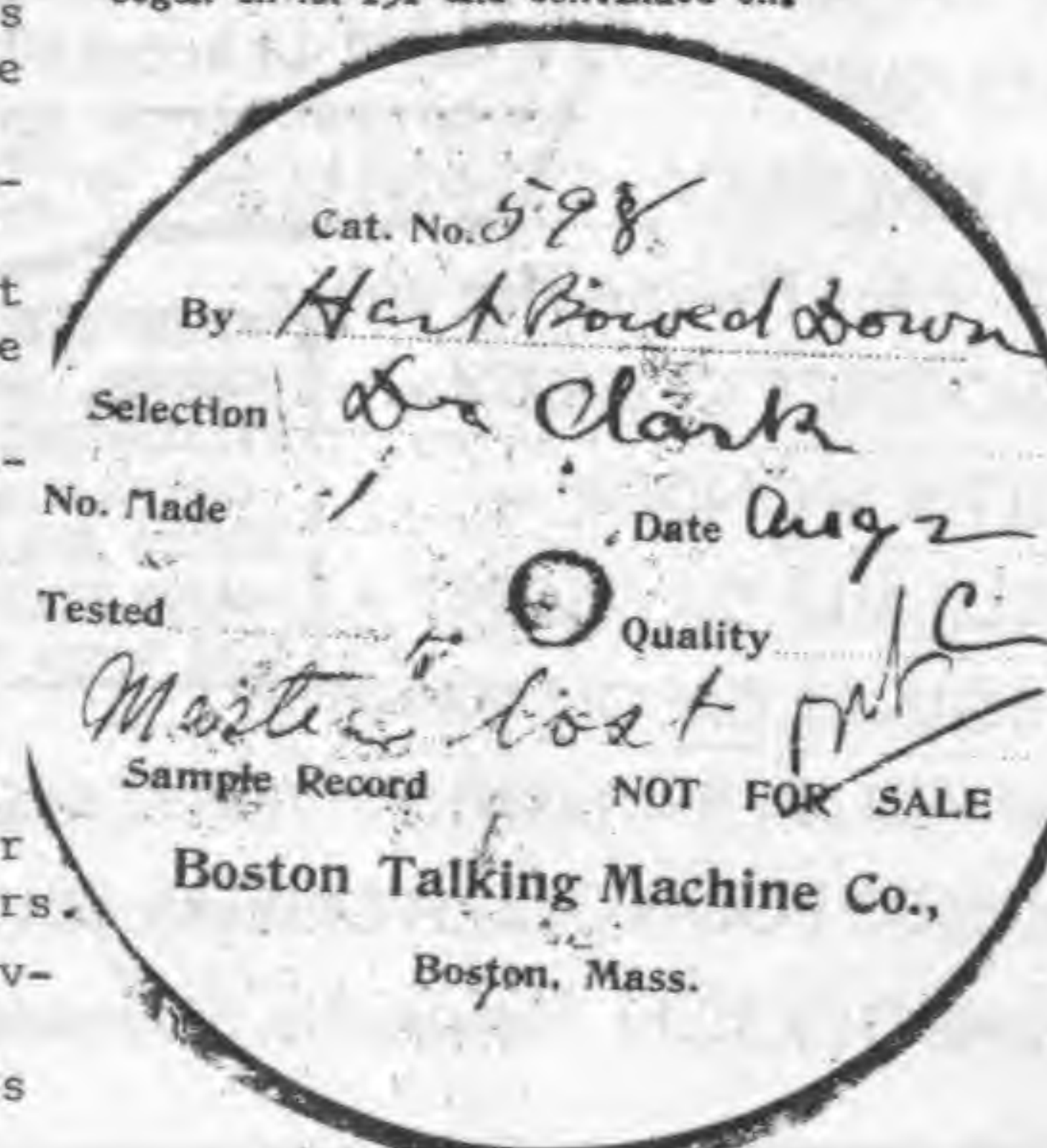
To clear another oddment from the shelves, I'd like to tell the world about a record I acquired recently in trade. The party from whom I got it risked 25¢ on it because he was intrigued by the unusual artist's credit. It's well that he was, in one sense. I say this even though it took some sharp dealing to pry it loose from his grip. If you're properly atwitter with curiosity by now, I've achieved my objective. The record itself is: Perfect 11233 A(106337)-"Stop Flirting" B(106338)-"Isabella"

T and T String Harmony Trio  
The trio consists of a banjo, mandolin and kazoo, and it's a swingin' gasser, much after the style of such groups as the Tennessee Tooters on Columbia or the Arkansas Trio on Edison. The only fault I can find with it is that while the kazoo comes on like Gangbusters, he's very much off key. Still, it's a lot of fun. How a minor masterpiece like that one wound up in a series devoted in large part to vocal solos, I can't guess. I just say you should grab it if it comes your way.

When I asked questions publicly about a bunch of unusual 13-inch 66 2/3 rpm records I'd obtained quite a while ago, I didn't have much luck in the way of helpful answers. Nothing daunted, however, I'm going to try it again, and here goes: does any reader of this happen to have a copy of Columbia 2893-D? If so, I'd like a tape of one side of it--namely "Music Makes Me" (Do the Things I Never Should Do) by Emil Coleman's Palais Royal Orchestra, mx. 152705. Why do I want this side on tape? I've added unto me another oddball record in recent times, and I need the tape for research purposes. The oddball record is one of two known copies of what must be the biggest 78 rpm Royal Blue Columbia record floating around: a 16 1/2 inch disc. I specify the 78 rpm speed because I've seen a 16 1/2-inch Royal Blue 33 1/3 rp, transcription. I don't consider anything like that unusual, but a 78 rpm disc in that size is off the beaten track. What made it seem the more odd to me was that the playing time of the record is only about 2 1/2 minutes; as a result, the blank area following the groove spiral is almost the size of a 12-inch record. The disc has no master number on it. A large label, printed in blue, bears the Columbia name across the top; in the lower half, where one would expect normally to find the title, is this notice: "This is not a finished transcription but a pressing from the master only for audition purposes." At the extreme outer edge of the disc is a handwritten notation, of which I can only make out two words: "Special Test"; the remaining three words cannot be deciphered, because they are cut off by the outer edge of the disc. As you may have guessed by now, the music on it is a dance band rendition of "Music Makes Me" -- and a nice one, at that. I'd like to compare this transcription disc against the Coleman side to see whether the big one is a dub of the Coleman side, made for Heaven only knows what reason, or the fruit of a live recording session, held, again, Heaven knows why. Any help would be appreciated.....

- comments to George Blacker, 48 Foote Street, Cheshire, Conn. 06410

PVG-Research test pressings\*\*\*\*\*  
Phono-Cut and Rex  
\*\* PHONO-CUT is a FINK! -also REX too!!  
Here are some pictorial label research (rare test pressings). Related PVG research began in RR 131 and continued on.



"Boston T.M. Co. (Phono-Cut) rare Test recording... PVG research"



Rex 5490 A(X733C)-"Le Chant du Depart" (Chenier-Mehul) w. orch. acc.  
B(X755B)-"La Brabançonne" (Belgian National Hymn) (Rogier-Camphout) acc. by Imperial Band  
SOLIMAN DESIRE, vocalist (in French)

"test pressing of side A of Rex 5490, also reported on Imperial, released ca. October 1917. This take ("C") is the only one known to have been issued, though a test of take A has turned up."



More and worse to come next issue....



# DIGGIN' THE GROOVES

## BOB DAVENPORT

P.O. Box 3537,  
San Rafael  
Calif. 94902

Upon my return from a six week trip to Europe on June 5, I not only found a huge pile of mail awaiting my return, but also a few welcome packages of Reissue LP's; they will be subject of the column for this issue:

Vol. II of the STAN KENTON ET'S was one (HINDSIGHT HSR-124) that WALLY HEIDER had sent along for my review, and it's a gas! --- recorded at the MacGregor Studios in Hollywood between Mid-August and Sept. 19, 1941. It's not only great Kenton, but it has that added feature of being recorded at the Studio with an audience of friends and fans of Stan's, and Ex D.J. and now Jazz Impresario, Jimmy Lyons is heard doing the announcing. Most of these are instrumentals as only Stan can play them, but there is one Red Dorris Ballad Vocal as well. (For more info on this and other fine Hindsight reissues, write to them at P.O. Box 7114-R, Burbank, CA. 91510 ... and tell 'em you heard about it here in our little corner of RR!)

Also received was a nice package from LARRY KINER in Washington (P. O. Box 724, Redmond, was 98052) with some interesting items. One (TOTEM 1018) features RUTH ETING in some rare stuff from 1930 to 1947! Of the 14 tunes, only 4 had ever been released commercially before, and most are from various radio shows of 1930, 1935 and 1947.

TOTEM 1021 is another rare and unusual item, with LEE WILEY the star this time. These are all airchecks and cover the years 1932-1936, which means, of course, this a very young, yet matured voiced, Lee, and is a Must for collectors of this fine artist.

The others in this package (SPOKANE 6, 7 & 11) are not exactly new releases, but BLING collectors certainly should be told of them. These are some of the old Kraft Music Hall Radio Shows, and have great nostalgic value.

The last item from Larry is AIRCHECK 22, and spotlights CHUCK FOSTER & HIS ORCH., and this is a super remote from the Peacock Court of the Mark Hopkins in San Francisco, with announcer to be Reade. Vocals are handled by Chuck and Jimmy Castle, and were recorded from the air on April 16, 1940 and April 30, 1940, and I really dug this one. Good hotel type band, with a clean, crisp sound!

Next we come to a long overdue release featuring PAUL WHITEMAN: These are studio transcriptions which were made for the following: Woodbury Revue (1936-37); Chesterfield House (1938-39); Philco Hall of Fame (1943-46); Contemp. composers with the ABC Symphony Orch. (1944); and, Stairway to the Stars (1946). And it's all here, from the "Wang Wang Blues" to "Rhapsody in Blue"! Vocals are handled by that fine baritone, Bob Lawrence, Gus Edwards' niece, Joan; Kay Armen, Johnny Thompson, Georgia Gibbs, Martha Tilton, The Merry Macs, and the Andrews Sisters! --- It's a super 3-LP boxed set, and for info on how to obtain it write to Carl Johnson, Whiteman Collection, Williams College, Williamstown, Mass. (It's available in the stores).

At this point I'm not certain what the status of the BLUEBIRD REISSUE PROGRAM is over at RCA. I've heard that FRANK DRIGGS, who has been producing this wonderful series, is no longer there, but no one has OFFICIALLY told me that the program was defunct. In any event there WAS a March Release, and it was a good one!

All four are in "THE COMPLETE" series, and AXM2-5556 is "THE COMPLETE ARTIE SHAW", Vol. III, 1939-1940". Vocal honors go to Tony Pastor, Helen Forrest, Jackie Pearce and Pauline Byrne, and it's interesting to find Bobby Sherwood featured on guitar on some cuts, and also doing some of the arranging!

AXM2-5557 is Vol. V in "THE COMPLETE BENNY GOODMAN" series, covering the years 1937-38, and showcases the small groups, the big band, and the voice of that liltin' Miss Martha Tilton, with Benny himself joining her on a couple of numbers. There is also a part 1 & 2 of "BEI MIR BIST DU SCHÖN", and BG collectors will love this one!

The 4th volume in the "COMPLETE GLENN MILLER" is next on AXM2-5558, and covers the 1940 period. It's really a good period in the Miller Band era, and despite some who nowadays knock this band, I've just got to report that it still is one of the finest of the big band sounds. Of course all the regulars are here, like Ray, Tex, Marion, The Mods, and one vocal is by Guitarist Jack Lathrop.

(cont'd on page 7)



RUTH ETING

Glorifying the  
Popular Song

Sheet music photo  
courtesy of  
Hilding Bergquist

## FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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## BLUES research

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ISSUE 9: Nashboro, Exceilo (Hansen), John Brim Disco, Nasco, Zil, Blues Reviews Label, Index of Issue 1 to 8.

Issue 12 (all gone!)

Issue 13: Checker, Miracle, Sunrise

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and J.O.B.

Issue 16: Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc.

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133 134 135/6 137/8 139/40 141 142 143  
144/5 146/7 148 149/50 151/2 153/4 155/6

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## RECORD RESEARCH

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# BOBBY HACKETT

by **Steve HOLZER**

## HERE, THERE, AND EVERYWHERE WITH BOBBY HACKETT

The early months of 1971 saw Bobby still with the tuba and banjo band. But on his birthday, January 31, he appeared at the Overseas Press Club in New York with Dizzy Gillespie and Mary Lou Williams, backed by George Duvivier-bass, and Grady Tate-drums. By all accounts it was a jazz triumph and those who doubt it can see for themselves as it was issued on Perception records, at least in part. The record was appropriately entitled GIANTS.

Sometimes between then and the summer Bobby made a move he'd wanted for some time and relocated himself to Cape Cod finding the atmosphere there friendlier and healthier than anything New York had to offer. He took a job playing at the Outer Bar of the Wequasset Inn on the Cape with his old friend Payson Re. The band which consisted of Bobby on cornet, Re on piano, and an unknown bassist and drummer was primarily a society type band. When Whitney Balliett interviewed Bobby in August he seemed content and convinced that things were looking up. He expected to play there through October and was doubtless happy to be near home for a while. On the day he was interviewed Bobby did a benefit with the World's Greatest Jazz Band (possibly including an album later issued on World Jazz) and Teddi King at Orleans Field on the Cape. Earlier that summer, he had appeared at the New Orleans Heritage Jazz Festival with a variety of artists including (once again) Dizzy Gillespie. During the winter of 1971-72 he appeared at Jack Hackett's in Topsfield Massachusetts with Dave McKenna, his son Ernie, and bassists Tony DeFazio and Tony Eira. Material from this date was later issued on Bobby's own Hyannisport label which he founded the next year or the year after.

1972 was apparently spent largely on the road again as all the dates known so far are short stays or one-nighters, usually as guest soloist with a local band. In January or February he spent 2 weeks in Toronto at an unknown location; then a weekend in Detroit; did 3 concerts at the Emporium of Jazz in Mendota Minnesota with the Hall Brothers Jazz Band February 17-20; did a one-nighter in Chicago; and then 2 weeks in New York. The weekend in Detroit may have been a three-day date with the 6 Star International Band at the Cadillac Hotel in Detroit in March but I think it more likely that it was not. Possibly it was a return engagement. On June 5 Bobby appeared at an NARAS party in New York honoring Dizzy Gillespie. On September 24 he guested with Ed Polcer's band at Harry's Lounge in Somerville New Jersey. Obviously, only a lot of local help will fill in the gaps in 1972. I have details for the Mendota, Detroit, and Somerville dates, but for reasons of space I have declined to list them here. Persons who have tapes of these dates are encouraged to send details of the solos on them.

1973 was somewhat less wearying and probably more satisfying in that it included a number of longer stays at more prestigious places and usually in good company. First there was a week in February at the Big Horn in Ivanhoe Illinois with Vic Dickenson, Russ Whitman (clarinet & bass sax), Bob Wright (piano), Rail Wilson (bass) and Don DeMichael (drums). It is possible that this engagement is the source of a program filmed for Public Television featuring Bobby and Vic. If not, it was probably made about the same time and in the vicinity of Chicago. From March 26-April 23, 1973 Bobby led a sextet at the Royal Box of the Americana Hotel in New York featuring Vic Dickenson, Remo Palmieri (guitar), George Mraz (bass) and Jackie Williams (drums). His pianist was Hank Jones. Then, on June 7, possibly even on May 31, Bobby joined Benny Goodman again, at least briefly, to play at the Rainbow Grill until June 16. The band included Bobby, Benny, Peter Appleyard (vibes?), John Bunch (piano), Bucky Pizzarelli (guitar), Milt Hinton (bass), and Bobby Rosengarden (drums). In October Bobby was back at the Royal Box with the same group as before except that George Duvivier was on bass, Nancy Nelson was the vocalist, there was no drummer, and Hank Jones got billing as co-leader. One of these engagements (I don't know which, possibly both) was the source of one of Bobby's Hyannisport albums.

1974 is a lost year as far as Bobby is concerned, in that I have been unable to trace any activity for that year, with the exception of one possible date that may actually belong to 1975. From September 9 to 21 of one of those years Bobby and Vic played together at the Hotel Statler in Buffalo New York. Needless to say, help is welcomed for this year.

The same may well be said for 1975. On February 7-9, 1975 Bobby appeared with the Happy Jazz Band in San Antonio; 2 days at The Landing; and one at the State Theater. Only July 4 he appeared with an all-star band in New York as part of the Newport in New York jazz festival. His companions included Barney Bigard, Earl Hines, Teddy Wilson, Red Norvo, Joe Venuti, Jabbo Smith, Vic Dickenson, Jo Jones, Oliver Jackson, and Milt Hinton. Finally on December 2, he settled down to a month at Michael's Pub in New York with Norman Simmons (piano), Milt Hinton (bass) and Bobby Rosengarden (drums). That job ended on January 2, 1976. It might be noted here that 1975 saw the release, if not the recording of an album on the Flying Dutchman label entitled "Strike Up The Band". Bobby had previously done an album with Theresa Brewer ("What A Wonderful World") for this label, released in 1973. This may have marked the end of his Hyannisport venture, though this is by no means certain.

1976 opened with a "Concert For Satchmo" in New York on January 7, with Vic Dickenson, Marty Napoleon (piano), Arvell Shaw (bass), Oliver Jackson (drums), Herb Hall (clarinet) and Brooks Kerr (also piano). In Either January or February Bobby guested with Lou Young's Bourbon Street Philharmonic at the Razz-Ma-Tazz

Lounge in Indianapolis. In February he appeared at Blues Alley in Georgetown again, but details are not known. In March, he played with Marshall Brown (trombone), Jimmy Andrews-piano and Jackie Williams-drums at O'Connor's in Watchung, New Jersey and appeared on the Ray Norman radio show over WOBN-FM March 6. He is reported to have made a Lawrence Welk show May 1, probably in Burbank or Los Angeles. The next day or very soon thereafter, he opened with an undetermined band at the King of France Tavern, Maryland Inn in Annapolis Maryland for a week, ending May 9. His next stop was a Cape Cod hospital for two weeks for removal of fluid from his lungs, followed by another two weeks or so of rest at home. Then, on June 5, Bobby took a 7-piece band into the Wequasset Inn, looking forward to the possibility of playing good jazz for a long stretch very close to home. After 2 days, at 5 AM on June 7, Bobby's final engagement was brought to an end by a fatal heart attack at home. His long marriage to his horn was over, but he had played to the very last day. A great trumpet voice had been stilled and the world of jazz had lost one of its best-liked inhabitants. After a life of scuffling one can only hope that Bobby's final reward came a little easier. Rest in peace, Bobby! You've earned it.

## THE ULTIMATE GOAL REVISITED

Well, there you have it. There are still a lot of blanks, but I believe that no more complete account of Bobby's life yet exists. If more people know more about Bobby Hackett than they did before, this article will have served one of its purposes, and that will make it worthwhile.

My ultimate goal, nevertheless, is still the definitive work on Bobby Hackett. For this reason, I encourage my readers to send me anything at all they may have about Bobby that will aid in completion of my book. Personal memories of Bobby are particularly encouraged, but I want to stress that no item is too insignificant, and to the extent possible, full credit will be given for all contributions. A great deal of Bobby's career is buried in local obituaries, reviews, newspaper ads, private tapes, programs, bits and pieces from articles and listings in various magazines that are either unavailable to me or not yet searched. The whole story can not be told without them, and publication will be greatly speeded by others. I hope that those who have such information will see it in their hearts to pass it on to me at:

Steven Holzer  
4635 Carson Avenue  
Indianapolis, Indiana 46227



In order to enhance Mr. Holzer's research we herewith reprint BOBBY HACKETT's discographical period from 1943 on, which appeared in JAZZ RECORDS (vol. 4B), a discography edited by Jorgen G. Jepsen. Mr. Holzer is working on a research revision of the Hackett discography. We suggest that our readers examine this discographical presentation and send all corrections and addenda to Mr. Holzer.

- \* Hackett's earlier \*
- \* Voc/OK records \*
- \* discog. appeared \*
- \* in RR153/154...

(cont'd from RR155/6)

Bobby Hackett(tp), Charlie Queener(p), Carl Kress(g), Bob Casey(b), Don Marino (dr) NYC, August 31, 1950	
C044285-1 Royal Garden Blues	Columbia 39021, CL6156, CL2566, Co(E) 33S1053, Ph(E) BBE12178, Ph(C) 429465BE
C044286-1 Struttin' With Some Barbecue	rejected
C044288-1 I've Got The World On A String	Columbia 39020, B2099, CL6156, CL2566, Co(E) 33S1053, Ph(E) BBE12177
S'Wonderful	unissued
Got A Right To Sing...	unissued
Nandy Make Up Your Mind	unissued
Danny Perri(g), Cliff Leeman(dr) replace Kress and Marino NYC, September 13, 1950	
C044286-2 Struttin' With Some Barbecue	Columbia 39019, B2099, CL6156, CL2566, Co(E) 33S1053 Ph(E) BBE12178, Ph(C) 429465BE
C044357 Fidgety Feet	Columbia 39020, CL6156, Co(E) 33S1053, Ph(E) BBE12178, Ph(C) 429465BE
C044358 Tin Roof Blues	Columbia 39021, CL6156, CL2566, Co(E) 33S1053 Ph(E) BBE12177, Ph(C) 429465BE
C044359 Oh Baby	Columbia 39022, CL6156, Co(E) 33S1053, Ph(E) BBE12178
C044360 A Room With A View	Columbia 39019 - CL2566 - Ph(E) BBE12177
C044361 What A Difference..	Columbia 39022 - - -



Bobby Hackett(tp), strings, Lou Stein(p), Billy Bauer(g), Arnold Fishkin(b),  
Denzil Best(dr) NYC, 1953-54

Bobby Blues Capitol H/T458  
Soft Lights And Sweet Music -  
I Cried For You -  
You Turned The Tables On Me -  
Easy To Love -  
That Old Black Magic -  
Someday You'll Be Sorry -  
The Song Is You -

similar  
How About You Capitol T458  
Under A Blanket Of Blue -  
It's Alright With Me -  
Sleep -

**BOBBY HACKETT AND HIS JAZZ BAND:**

Bobby Hackett(cnt), Abe Lincoln(tb), Jack Teagarden(tb,vcl), Matty Matlock(cl),  
Don Owens(p), Nappy Lamare(bj,g), Phil Stephens(b,tu), Nick Fatool(dr)  
LA, October 18 & 19, 1955

14640 Scruttin' With Some Barbecue Capitol EAP1-692, T692, W2138, Gap(E) LC6824  
14641 Muskrat Ramble Capitol EAP 3-692 - -  
14642 New Orleans Capitol EAP1-692 - T795 -  
14644 Basin Street Blues Capitol EAP3-692 - -  
14645 St James Infirmary(jt) unissued - -  
14646 That's A Plenty Capitol EAP2-692, T892 Cap(E) LC6824  
14648 Big Butter And Egg Man Capitol EAP1-692 - -  
14649 Fidgety Feet - -  
14650 Royal Garden Blues Capitol EAP2-692 - Cap(E) LC6824  
14651 I Guess I'll Have To Change My Plans 3-692 - -

Bobby Hackett(tp), Dick Cary(E-Falt horn), Ernie Caceres(bars,cl), Tom Gwaltney  
(cl,vbs), Mickey Crane(p), John Dengler(tu), Milt Hinton(b), Nat Ray(dr)  
NYC, March 27, 1957

21451 Caravan Capitol T857  
21452 Lazy Mood -  
21453 The Continental -

Al Hall(b) replaces Hinton NYC, April 4, 1957  
21454 In A Little Spanish Town Capitol T857  
21455 Tin Roof Blues -  
21456 Albatross -  
21463 Cornet Chop Suey -

Milt Hinton replaces Hall. NYC, April 10, 1957  
21480 Henry Hudson Capitol T857  
21481 Wolverine Blues -  
21482 Rose Room -  
21483 At The Jazz Band Ball -

Bobby Hackett(tp), Jack Teagarden(tb), Peanuts Hucko(cl,ts), Ernie Caceres  
(bars,cl), Gene Schroeder(p), Billy Bauer(g), Jack Lesberg(b), Buzzy  
Drootin(dr) LA, September 16, 1957  
21720 Indiana Capitol EAP1-933, (S) T933, World Record Club T463  
21721 It's Wonderful Capitol EAP2-933 - -  
21722 Way Down Yonder In New Orleans Capitol EAP1-933 - -  
21723 It's Wonderful Capitol EAP1-933 - -  
21724 Baby Won't You Please Come Home EAP1-933 - -  
21725 I Found A New Baby Capitol EAP3-933 - -  
21726 Mama's Gone Goodbye Capitol EAP3-933 - -

same LA, September 17, 1957  
21727 Oh Baby Capitol EAP2-933, (S) T933, World Record Club T463  
21728 Sunday Capitol EAP3-933 - -  
21729 Everybody Loves My Baby Capitol EAP3-933 - -  
21730 55th And Broadway Capitol EAP2-933 - -

**BOBBY HACKETT QUARTET:**

Bobby Hackett(tp), Pepe Moreale(p), John Giuffa(b), Buzzy Drootin(dr)  
"The Embers", NYC, late 1957

22126 C'est Magnifique Capitol (S) T1077  
22127 Spring Beautiful Spring -  
22128 All Of You -  
22129 Rosalie -  
22130 Cheek To Cheek -  
22131 It's Been A Long Long Time -  
22132 If I Had My Way -  
22133 The Naughty Waltz -  
22134 Paradise -  
22135 I'll See You In My Dreams -  
22136 If You Were There -  
22137 My Monday Date -

Bobby Hackett(tp), Dave McKenna(p), Bob Carter(b), Richard Scott(dr)  
NYC, 1959

22637 Don't Be That Way Capitol (S) T1235  
22641 Stereo So -  
22642 High Society -  
22643 Stompin' At The Savoy -  
22644 You Stepped Out Of A Dream -  
22645 Bernie's Tune -  
22646 Swing That Music -  
22647 Kahakalua -  
22648 Michelle -  
22649 Undecided -  
22650 It Don't Mean A Thing -  
22651 The Lady Is A Tramp -

Bobby Hackett(tp), Pepe Moreale(p), Bill Cronk (b) Buzzy Drootin (dr)  
NYC, 1960

22947 'Tis Autumn Capitol (S) T1413  
22948 Take The A Train -  
22949 Sleepy Lagoon -  
22950 Anytime Anyday -  
22951 Bright Eyes -  
22952 I'm In The Market For You -  
22953 Mr. Wonderful -  
22954 What's New? -  
22955 Embraceable You -  
22956 Too Close For Comfort -  
22957 C'est Fini -  
22958 Prelude To A Kiss -

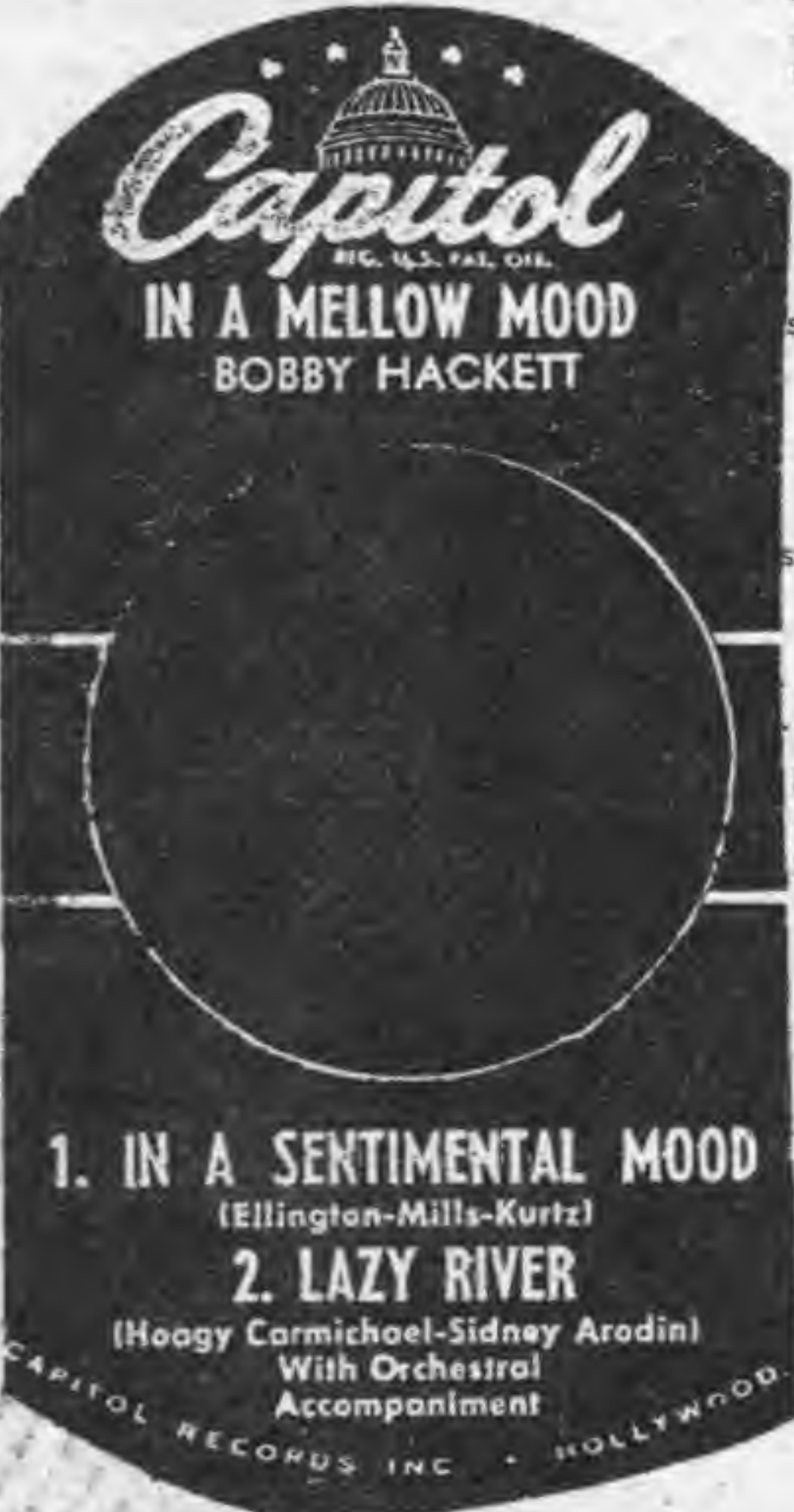
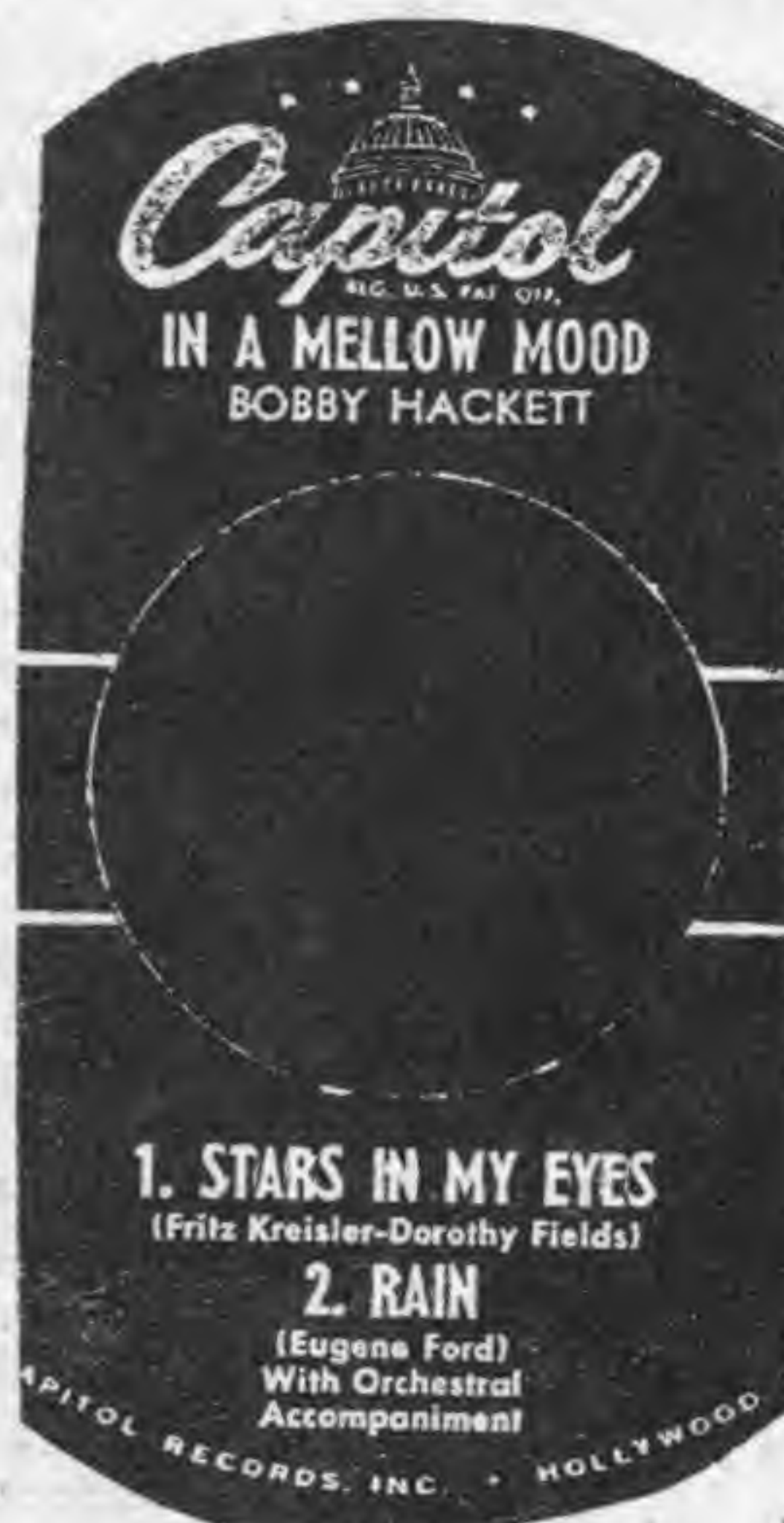
Bobby Hackett(p), Johnny Seng/Glenn Osser(Wurlitzer pipe-organ) with p,g,b,dr  
NYC, November 3, 1960

C065552 Dream Columbia CL1602, CS8402, Ph(E) BBL7503, SBB1648  
C065553 Misty -  
C065554 Fools Rush In -

same NYC, November 4, 1960  
C065555 That Old Feeling Columbia CL1602, CS8402, Ph(E) BBL7503, SBB1648  
C065556 Stardust -  
C065557 It's Been A Long Long Time -  
C065558 They Boy Next Door -  
C065559 These Foolish Things -

same NYC, November 5, 1960  
C065560 Stairway To The Stars Columbia CL1602, CS8402, Ph(E) BBL7503, SBB1648  
C065561 Bewitched -  
C065562 I Couldn't Sleep A Wink Last Night -  
C065563 Sweet And Lovely -

## BOBBY HACKETT



CAPITOL EAP 2-575  
"Some of the most splendid  
BOBBY HACKETT on records."  
(Unlisted in this compilation  
perhaps owing to the  
commerciality of the titles)

**BOBBY HACKETT QUINTET:**

Bobby Hackett(cnt), Dave McKenna(p), Al Casamenti(g), Joe Williams(b), Jake Hanna  
(dr) NYC, May 31, 1961  
C067442 Moonlight In Vermont Columbia CL1729, CS8529, CBS (S) BPG62025  
C067443 Like Someone In Love -  
C067444 Lazy Afternoon -  
C067445 Polka Dots And Moonbeams -

same NYC, June 1, 1961  
C067446 Can't Get Out Of This Mood CL1729, CS8529, CBS (S) BPG62025  
C067447 It's Magic -  
C067448 Love Letters -  
C067449 Chances Are -  
C067450 When I Fall In Love -

same NYC, June 2, 1961  
C067451 Midnight Sun Columbia CL1729, CS8529, CBS (S) BPG62025  
C067452 Indian Summer -  
C067453 Blue Is The Night -

**BOBBY HACKETT SEXTET:**

Bobby Hackett(tp), Urbie Green(tb), Bob Wilbur(cl), Dave McKenna(p), Nabil Totah  
(b), Morey Feld(dr) NYC, January 1962

\*Deed I Do Goodyear 106,657L  
Sentimental Blues -  
When The Saints Go Marching In -  
Bill Bailey Won't You Please Come Home -  
Scruttin' With Some Barbecue -  
Swing That Music -

Bobby Hackett(tp), Dick Hyman(org), Don Friedman(p), George Barnes, Jimmy Mitchell  
(g), Vinnie Burke(b), Ray Mosca(dr) NYC, February 8, 1963

C077614 As Long As He Needs Me Epic LA16037, BA17037, Co(E) 33SX1569  
C077615 I'd Do Anything -  
C077616 Who Will Buy -  
C077617 Where Is Love -  
It's A Fine Life -

same except Carmen Mastren(g) for Barnes. NYC, February 1963  
Food, Glorious Food Epic LA16037, BA17037, Co(E) 33SX1569  
Oom-Pah-Pah -  
Consider Yourself -  
Pick A Pocket Or Two -  
Oliver -  
My Name -  
Be Back Soon -

Bobby Hackett(cnt), Bob Ascher(tb), Dick Hyman(p,org,harpiscord), George Barnes,  
Jimmy Mitchell, John Pizzarelli(g), P. Merola(b), Richard Traxler(dr), Ted Sommer  
(percussion), strings NYC, May 17, 1963

A Profound Gas Epic LN24061, BN26061, Co(E) 33SX1595  
Theme From "Peter Gunn" -  
Don't You Forget It -  
Days Of Wine And Roses -

same NYC, May 23, 1963  
Baby Elephant Walk Epic LN24061, BN26061, Co(E) 33SX1595  
Theme From "Mr. Lucky" -  
Joanna -  
Moon River -

same NYC, May 25, 1963  
A Powdered Wig Epic LN24061, BN26061, Co(E) 33SX1595  
Soft Touch -  
Dreamsville/Song About Love -

**BOBBY HACKETT AND HIS ORCHESTRA:**

Bobby Hackett(cnt), Bob Ascher(tb), Dick Hyman(p,org), Joe Puma, George Barnes, Jimmy  
Mitchell(g), Jack Lesberg(b), Osie Johnson(dr), George Devens(percussion)  
NYC, November 12, 1963

Danke Schoen Epic LN24080, BN26080, Co(E) 33SX1629  
A Swingin' Safari -  
Now And Forever -  
Afrikaan Beat -

NYC, November 13, 1963  
Wonderland By Night Epic LN24080, BN26080, Co(E) 33SX1629  
Mexican Market Day -  
Bert's Tune -  
The Happy Trumpeter -

NYC, November 14, 1963  
The Bass Walks Epic LN24080, BN26080, Co(E) 33SX1629  
Sunday In Madrid -  
Only Those In Love -  
Take Me -

Bobby Hackett(cnt), Sonny Russo(tb), Steve Lacy(sop), Roger Kellaway(p), Al Chernet  
(bj), Harvey Phillips(tu), Sonny Bedford(dr) NYC, April 28, 29, May 1, 1964

Brother Bill Epic LN24099, BN26099  
Don't Forget To Mess Around.. -  
Lazy 'Sippi' Steamer Goin' Home -  
Butter And Egg Bossa Nova -  
If We Never Meet Again -  
Gate Mouth Blues -  
Someday You'll Be Sorry -  
Where Were You Last Night -  
Wild Man Blues -  
Swing That Music -  
Hear Me Talkin' To Ya -  
Satchel Mouth Swing -

Bobby Hackett(tp) acc. by Orchestra directed by Johnnie Spence: strings, reeds and  
rhythm London, April 15, 1965

What's New Epic LN24155, BN26155  
Sugar Blues -  
I Can't Get Started -  
And The Angels Sing -  
Man With The Horn -  
Java -  
When It's Sleepytime Down South -

same London, April 16, 1965  
Memories Of You Epic LN24155, BN26155

same London, April 19, 1965  
Ciribiribin Epic LN24155, BN26155  
Oh My Papa -  
Cherry Pink -  
Davenport -

Bobby Hackett(tp), 4 (tp), 4 (tb), 4 (Frh), (tu), strings, rhythm  
London, April 26, 1965

Tuxedo Junction Epic LN24174, BN26174  
Adios -  
Jersey Bounce -  
Moonlight Serenade -  
In The Mood -  
Rhapsody In Blue -  
Stompin' At The Savoy/String Of Pearls -



BOBBY HACKETT:  
with large orchestra including strings, Frank Hunter(arr, dir)  
NYC, June 22, 1966  
CO90634 Good Life Epic LN24220, BN26220, Co(E) SX6127  
CO90635 The Shadow Of Your Smile - - -

same NYC, September 7, 1966  
CO90950 Put On A Happy Face Epic LN24220, BN26220, Co(E) SX6127  
CO90951 Just In Time - - -  
CO90952 I Wanna Be Around - - -  
CO90953 Rags To Riches - - -

same NYC, September 8, 1966  
CO90954 Smile Epic LN24220, BN26220, Co(E) SX6127  
CO90955 Stranger In Paradise - - -  
CO90956 In San Francisco - - -  
CO90957 Because Of You - - -

BOBBY HACKETT with JIM CULLUM'S HAPPY JAZZ BAND:  
Bobby Hackett(tp), Jim Cullum Jr(cnt), Gene McKinney(tb), Jim Cullum Snr(ci),  
Cliff Gillette(p), Curley Williams(bj), Wilson Davis(Sousaphone), Harvey Kinder-  
vater(df) 1966

Goose Pimples Happy Jazz Records AP96  
Memphis Blues -  
Louisiana -  
Sorry -  
Buddy Bolden's Blues -  
Westmoreland Weave -  
Wang Wang Blues -  
Mood Indigo -  
Chloe -  
You've Got To See Mama Every Nite -  
A Bientot -

## BOBBY HACKETT

BOBBY HACKETT AND HIS ORCHESTRA:  
Bobby Hackett(cnt), Jimmy Maxwell, Rusty Dedrick(tp), Bob Brookmeyer, Lou McGarity(tb),  
Bob Wilbur(as, cl), Jerry Dodgion(as), Zoot Sims(ts), Pepper Adams(bars), Dave McKenna  
(p), Wayne Wright(g), Buddy Jones(b), Morey Feld(dr)  
NYC, January 30, 1967

102020 Lazy Mood Verve V6-8698  
Fidgety Feet rejected  
Basin Street Blues rejected  
102023 Royal Garden Blues Verve V6-8698

Cutty Cutshall(tb) replaces McGarity

NYC, March 13, 1967  
102308 Tin Roof Blues Verve V6-8698  
102309 Muskrat Ramble -  
102310 The Saints -  
Basin Street Blues rejected

same or similar NYC, March 30, 1967  
102730 High Society Verve V6-8698  
102731 Original Dixieland Jazz Band -  
102732 Do You Know What It Means To Miss.. -  
102733 Basin Street Blues -  
102734 Fidgety Feet -

BOBBY HACKETT WITH STRINGS:

Bobby Hackett(tp), 18 strings, Tony Mottola(g) unknown p, b, dr  
NYC, March 1967

My Foolish Heart Project 3 PR5006SD  
Laura -  
When You Awake -  
Emily -  
I Guess I'll Have To Dream The Rest -  
Delishious -  
September Song -  
The Touch Of Your Lips -  
All Too Soon -  
Nancy -  
If You Were Only Mine -  
Stars In My Eyes -

BOBBY HACKETT AND BILLY BUTTERFIELD:

Bobby Hackett, Billy Butterfield(tp), Dug Allen/Mitch Kerper(vbs), Warren Bernhardt/  
Terry Bernhard(p), Sivuca(acc, g, vcl), Luis Henrique(g, vcl), Don Payne/Art Koenig(b),  
Joe Hunt(dr), Mary Mayo(vcl), Al Ham(arr)(collective personnel)  
NYC, 1968

Dancing In The Dark Verve V6-8723 Vrv(E) VLP(S) 9212  
Sunny -  
Cherokee -  
Quiet Nights -  
Never Ever Leave Me -  
Baia -  
That's All -  
Love Is Here To Stay -  
Dawn Comes A Gain -  
A Foggy Day -  
Brazil -

BOBBY HACKETT - VIC DICKENSON QUINTET:

Bobby Hackett(tp), Vic Dickenson(tb), Don Forestieri(p), Tito Russo(b), Joe  
Brancato(dr) NYC, November-December 1968

St Louis Blues Project 3 PR5034SD  
Blue Turning Grey Over You -  
You've Changed -  
Sister Kate -  
In A Sentimental Mood -  
The Jitterbug Waltz -  
Sweet Georgia Brown -  
Oh, By Jingo -  
Yellow Days -  
You're My Thrill -  
Ida -  
Baby Won't You Please Come Home -

note: In addition to the records made by Bobby Hackett with well-known orchestras  
such as Casa Loma, Jackie Gleason and Ray McKinley, he has also recorded the  
following records which do not fall within the scope of this book: Capitol T575,  
T719, T1002, T1172, T1316, Columbia CL1895/CS8695, Project 3 PR5016SD.

Indeed some of the records listed in this section are not jazz-records  
in the true sense of that word.

\*\* May we suggest that all additions with Bobby Hackett (including all  
commercial sessions other than jazz) be sent to Steve Holzer for his  
Hackett discography. So, check the discography! make the corrections and  
additions,

# RAGGING the CLASSICS

JOHN SAM LEWIS

P.O. Box 19475, Univ. Sta.  
Arlington, Texas 76019

## COLLECTORS' GUIDE

Collectors of acoustical recordings will be pleased that Julian Morton Moses' COLLECTORS GUIDE TO AMERICAN RECORDINGS, 1895-1925 has been reprinted by Dover Books, 180 Varick St., New York 10014. When it was first published in 1949 the book had a limited circulation. Now in the form of a durable paper-back, it can probably be found in most cities but may be ordered from the publisher.

Moses' book is a compilation of recordings "of permanent value" made in the U.S. during the acoustic era. Of course the phrase "permanent value" is a subjective one, and Moses' opinion as to what is valuable may not coincide with others'. Dover Books usually publishes unaltered reprints with the result that a few annoying typographical mistakes remain, but most noticeable as a kind of 1940-ish period piece is Moses' introduction. In his preface the compiler explains that his decision to omit all vertical recordings, both disk and cylinder, was based on the premise that to most collectors such records were inaccessible. Probably they were to the majority of record collectors in 1949, but with the development of the high compliance cartridge, together with the ability to rewire modern stereo cartridges for monophonic reproduction, and the appearance of custom styli, we can now reproduce Edison and Pathe disks. Moses remarks that hill-and-dale recordings produce "a lot of extraneous noise," suggesting to me that in 1949 he did not have access to an adequate machine. To my ears the Edison and Pathe verticals have greater fidelity than do most contemporary lateral records.

In addition, Moses shares the prejudice that most collectors of his generation and before had: he emphasizes vocal recordings. The instrumental and the few orchestral records made during the acoustical period may be listed if they happened to have been issued on Victor Red Seal. But because Columbia and Brunswick did not have a separate celebrity series Moses is so selective of these recordings that he appears to be arbitrary. For instance, all issued Victor acoustics of the New York Philharmonic that were conducted by Willem Mengelberg are listed. But those New York Phil. recordings made in 1917-1919 for Columbia, and conducted by Joseph Stransky, are not. The Philharmonic also made a series of educational recordings--acoustical and electrical--under its associate conductor of the period, Henry Hadley. Since these educational records were neither distinguished performances nor circulated in the usual trade, their omission can at least be understandable. But the Stransky Columbias were circulated at large, and their omission in this book is a serious one. I'm not suggesting that Stransky was Mengelberg's equal as an artist. Nevertheless, the New York Philharmonic's first recordings do not appear. The Red Seal Victor orchestral recordings are listed: all four issued sides of the Boston Symphony Orchestra under Karl Muck (as well as several unissued sides to which Victor assigned numbers) are included, as are the Philadelphia acoustics under Stokowski the Toscanini La Scalas, and the San Francisco Symphony Orchestra acousticals under Hertz. But the Columbia orchestral recordings are arbitrarily selected. Richard Strauss' four acoustic Brunswick sides are listed even though these surely were recorded in Germany, not the U.S., but the only Columbia orchestral recordings that find their way into Moses' catalog are the 1914 issued recordings of Felix Weingartner. Weingartner's contemporary (c. 1910) Austrian recordings--not issued in the U.S.--do not appear, nor is a cross-reference made to Lucille Marcel's recording of Weingartner's song, "Thou Art a Child," which was accompanied by Weingartner and the Columbia Orchestra. Like the New York Philharmonic Columbias, the pioneer Chicago Symphony Columbias, conducted by Frederick Stock (these were the first records made by a permanent American symphony orchestra) and the Cincinnati Symphony Columbias are all omitted. The latter were conducted by Eugen Ysaye, and curiously enough Ysaye's twelve acoustic solo violin recordings are included. In addition, the Metropolitan Opera Orchestra Brunswicks are also omitted. Of course, many of the New York, Chicago, Cincinnati, and Met records were of quasi-pop material, but that fact should not disqualify them. Their omission lessens the value of the book.

Among instrumentalists the omissions are also annoying. For example, because all his acoustics were issued on Victor blue label, Shura Cherkassky, who began recording as a boy wonder in the mid-1920s and is still active today, is left out. Because they recorded for Pathe Rudolf Ganz and Josef Lhevinne aren't included despite the fact that lateral dubs were made of at least some of their recordings. The issued Rachmaninoff Victors are all here; Rachmaninoff's first recordings for Edison, of course, are not. Wilhelm Backhaus' 1908-09 European recordings that were issued in the U.S. on Victor are included (they were the first piano solo recordings to appear on Red Seal), but the earlier Victor import black labels made by Alfred Gruenfeld are omitted. Toscha Seidel's Columbias make the list, but Eddy Brown's Columbias do not. Admittedly, Brown made a good many pop records, but he is at least as important as violinist as Seidel was. Victor's violinists, such as Chemet, Elman, Hansen, Heifetz, Kreisler, Kubelik, Morini, Zimbalist and Maud Powell (the first violinist to record for Red Seal Victor--she is listed in the 1905 Red Seal catalog) are all here, as are Columbia's Ysaye and Enesco and Brunswick's Hubermann; but Spalding, Flesch, and Prihoda, all Edison artists, do not appear. If one depended on Moses for a general idea of the acoustic period he would receive a distorted picture of it.



## COLLECTORS' GUIDE

Moses makes no attempt to indicate later re-recordings of the same works by the same artist unless the issue number is changed. He lists, very conveniently, single-sided numbers to the left of the title and double-faced numbers to the right. The listing is compiled by artist in a more-or-less chronological sequence. Ten-inch records appear first followed by the approximately contemporary twelve-inch records. Single sided recordings to which Victor assigned numbers but issued only in doubled form are printed in light-faced type; those that were issued appear in bold face.

One of the most valuable features of the book is a numerical compilation of the Victor Red Seal series at the back of the book. Although Moses omits the early 61000 and 71000 series, because these single-sided recordings were mixed red and black label material, he includes all other Red Seal ten-inch and twelve-inch single- and double-sided recordings in numerical order. Each number lists the principal artist, and the interested reader can go to the artist catalog to find out what was recorded. For example, Vi 74335 is listed as "Alda." In the artist section, under Frances Alda (soprano) the title is "Un bel di" ("One Fine Day") from MADAMA BUTTERFLY. The composer's name does not appear, in this case, in the artist listing, but if the user doesn't know that the opera is Puccini's he can check the opera index at the back of the book. Compositions not from operas have the composer listed in the artist section. There is, however, at least one slip-up. Alda's Vi 64417 appears in the numerical listing, but not in the artist listing; there seems to be no way to determine which song was recorded. But this is the only mistake I found in several random samplings.

As long as the collector is aware of its omissions and weaknesses Julian Moses' COLLECTORS' GUIDE retains its value. Veteran collectors will know not to place complete reliance on it. But new collectors, or those inexperienced with the so-called classical recordings, should be cautious. Several old-time jazz collectors blush when they think of all the blues recordings they passed over because Charles Delaunay omitted them from his NEW HOT DISCOGRAPHY, and recent classical collectors may make a similar mistake if they think of Moses' book as a kind of bible. Any compilation like Moses' or Delaunay's should not substitute for the collector's own reliable pair of ears. If the Stock/Chicago Columbia recording of "American Patrol" interests him as an early example of what a symphony orchestra was expected to record in the World War I era, its omission from Moses' books should not preclude acquiring a copy.

I have dwelt on the deficiencies of Moses' COLLECTORS' GUIDE, but the book is still invaluable when used with proper caution, and I certainly am glad to have a copy of the book especially at the affordable price.

### About the author (from the 1949 edition):

Julian Morton Moses was born in New York City, where members of his family had been connected with the musical and theatrical life of the metropolis for generations. From them, he heard first-hand reports of the many revivals of *The Black Crook* and of the varied exploits of Conried and Hammerstein in the days when the Irving Theatre presented German *singspiel*, and the Harlem Opera House resounded to the great musical dramas. At the age of ten, he joined the famous Keith's Boys Band playing successively third, second and first clarinet.

After graduating from its preparatory school, Townsend Harris Hall, Mr. Moses entered the College of the City of New York where he received his Bachelor of Arts degree, having majored in musical theory under the venerable organist, Samuel Baldwin. He continued his graduate studies in the School of Education and was awarded the degree of Master of Science. He also studied voice and sang various tenor parts.

Meanwhile, Mr. Moses had founded the City College Concert Bureau in 1929 and four years later, when he was twenty-one he managed recitals at both Carnegie and Town Halls. His earlier writings included both musical and dramatic criticisms for *The Campus* and motion picture critiques for *Main Events*.

With this especially favorable and varied background, Mr. Moses turned to the study of the early history of the phonograph record only to find that it was shrouded in a vast lack of accurate information and an equally large mass of unsubstantiated fancies. After three years of diligent research, often far afield, he wrote in 1936 a small but pioneer work called *The Record Collector's Guide* which received the critical appraisals noted elsewhere.

Mr. Moses was then invited to speak on rare records over the radio (Station WQXR), to give lecture-recitals via historical discs to various schools and organizations and to contribute a Collector's Corner to the periodical *American Music Lover*.

Mindful of the fact that the surface had only been scratched in his earlier book, though its margin of error and omission had been less than two per cent, Mr. Moses spent many further years in tracking down the elusive information about early recordings. His methodology has been to determine, if possible, the eventual assignment of each number in any given series of a record label. The fruition of all this, at least as it relates to the prized Celebrity Discs, is to be found in *Collectors' Guide to American Recordings 1895-1925*.

### DIGGIN' THE GROOVES ..... (cont'd)

AXM2-5530 is "THE COMPLETE TOMMY DORSEY, Vol. III, 1936-37", and contains some of the great pop tunes of the era, as well as many of the famous TD swing numbers like "Song of India", "Black Eyes", etc., with vocal chores being handled by Edythe Wright, Jack Leonard and The Three Esquires.

Before I close down shop here in my little corner in RR, I'd like to call attention to my readers another great book that should be in all collectors libraries, especially those interested in the organ. JOHN W. LANDON has written a book called: "JESSE CRAWFORD, POET OF THE ORGAN, WIZARD OF THE MIGHTY WURLITZER", that is fascinating. Included are some wonderful photos, and a complete Discography of Jesse's works on record. I couldn't put the book down once I had started it! If your local book store doesn't have it, tell 'em it's published by the Vestal Press, Vestal, New York 13850.

Well, stop around next issue, won't you? Hope to have some more interesting items to tell you about.

More from John Sam Lewis!

Re: AMPICO Music Roll reissues and related info.  
on Dohnanyi and Hofmann and Nyiregyhazi

Dear Len,

Regarding our phone conversation, I went to the Allegro LP called "Famous Composers Play Their Own Compositions" (Allegro LEG-9021, issued by Pickwick), and according to the liner notes by Robert N. Angus Dohnanyi made the two rolls on this issue "during his first American tour in 1901-1902" (not 1903). The two rolls are the "Valse Aimable" from Winterreigen and Dohnanyi's arrangement of Schubert's "Valse Nobles in C-Major" (no credit to Schubert on the liner notes). The other tracks are Ampico rolls by Grieg, Mascagni, Faure, DeKoven, D'Indy, and Rosenthal. There are also two rolls by Saint-Saens which may be Duo-Art rolls. The Saint-Saens works are "Valse Langoureuse" and the Finale from *Samson et Dalila*.

According to Larry Lawrence and Greg Benko's Hofmann discography, Hofmann made the following rolls for the Ludwig Hupfeld Co. in Germany probably before 1913:

	Hupfeld #
Chopin: Etude, Op. 10, No. 5	50085
Wagner-Liszt: Tannhäuser Overture	50751
Schumann: Nachtstück, Op. 23, No. 4	51223
Scriabin: Etude, Op. 8, No. 10	51235
Wagner-Brassin: Magic Fire Music	51361
Hofmann: Theme and Variations with Fugue	51867
Schumann-Tausig: The Smuggler	51912
Liszt: Die Lorelei	53795
Scriabin: Etude, Op. 8, No. 12	54030
Mendelssohn: Scherzo, Op. 16, No. 2	56940

Lawrence and Benko go on to say: "Many of the Hupfeld rolls by various artists were later leased by the American firm of American Piano Company and were 'adapted' not too successfully for use on the 'AMPICO' reproducing piano, the product of the American Piano Company. Two rolls by Hofmann were so 'adapted' and were transferred from the Hupfeld catalogue to the Ampico. They first appeared for sale in America in the Ampico adaptation in 1918 or 1919. They are as follows:

Ampico #	
50557	Wagner-Liszt: Tannhäuser Overture
60371	Mendelssohn: Scherzo, Op. 16, No. 2 in e-minor

(*International Piano Library Bulletin*, Vol. 1, No. 3-4, Fall-Winter, 1967)".

The late A. F. R. Lawrence was not always accurate, and of course unlike jazz discography classical instrumental discography was quite primitive then, but those two Hupfeld rolls ought to appear in your 1924 Ampico catalogue if Lawrence and Benko are correct.

(Yes! I have them! -LK)

Could you check out the rolls made by Erwin (or Ervin) Nyiregyhazi? Nyiregyhazi rejects the rolls he did for Ampico now (he's the latest sensation in piano records these days--has been on the "Today" show, was interviewed on CBS radio and is the subject of a feature in the current *Stereo Review*), but except for the one LP he did for *International Piano Archives* those are the only recordings he has made until recently. Nyiregyhazi has done a flock of recordings for CBS that will be released soon. He's some pianist who doesn't even own a piano and has been living in a San Francisco flophouse. He cuts any Liszt performer I have ever heard, and I mean Horowitz, Rubinstein, and Cliburn.

It was a real pleasure to talk with you.

Sincerely,

Sam





## Modern Eyes-zing Bob Porter

- "MAJESTIC" Masters Listing



## BILLBOARD'S FIRST ANNUAL JOCKEY POLL SHOWS *Majestic* RECORDS TOPS IN TUNES and TALENT

Week in and week out, Majestic recordings are in top popularity brackets straight across the board—records most played on air, best selling retail records and records most played on juke-boxes. So consistently does Majestic present the nation's best loved artists, superbly recorded, that you know you're heading for big returns whenever you "book" the latest Majestic releases.

*Majestic*  
RECORDS

Records

The Billboard 1947-'48 Encyclopedia of Music Page 233

Studio: NEW YORK CITY  
Sales: ELGIN, ILLINOIS

(A Subsidiary of Majestic Radio & Television Corporation)

### \*\*\*\* MAJESTIC - MASTERS LISTING \*\*\*\* (Part 1) by "Majestic" Bob Porter

(Editor LK note: According to Bob Porter there is more to Majestic but it is out of sequence. He is putting it into order and getting it ready for the typewriter).

Matrix No.	Title	Artist	Catalog No.
T-497	The More I See You	JERRY WALD	7130
T-498	Candy	" "	7129
T-499	He's Home For A Little While	" "	7130
T-500	Laura	" "	7129
T-501	Saturday Night	COOTIE WILLIAMS	7131
T-502	No TITLE	" "	UNRELEASED
T-503	No TITLE	" "	"
T-504	I'm Beginning To See the Light	COOTIE WILLIAMS	7131
T-505	Sweetheart Of All My Dreams	THREE SUNS	7132
T-506	Don't Apologize	" "	7132
T-507	Dream	" "	7133
T-508	It's Dawn Again	" "	7133 - 1027
T-509	I Was Here When You Left	LOUIS PRIMA	7135
T-510	Please No Squeeze Da Banana	" "	7135
T-511	Bell Bottom Trousers	" "	7134
T-512	Caldonia	" "	7134
T-513	Clarinet High Jinks	JERRY WALD	7137
T-514	Clarinet Boogie Blues	" "	7138
T-515	Can't You Read Between the Lines	" "	7138
T-516	A Friend Of Yours	" "	7137
T-517	Out Of This World	THREE SUNS	7136
T-518	Up Jumped Love	" "	7136
T-519	I Hope To Die If I Told A Lie	" "	7139
T-520	I'm In A Romantic Mood (with vocal)	" "	7139
T-520-6	I'm In A Romantic Mood (instrumental)	" "	(unreleased)
T-521	Brooklyn Boogie	LOUIS PRIMA	7141
T-522	I Don't Want To Be Loved	" "	7141
T-523	Sentimental Journey	" "	7140
T-524	There I've Said It Again	" "	7140
T-525	Flower Dance	THREE SUNS	7142
T-526	Budy Holiday	" "	7142
T-527	What Would Annie Say	" "	7143
T-528	Midnight Time	" "	7143
T-529	And There You Are	" "	7146

8 (continued on next page)

## FILLING IN DISCOGRAPHICALLY



## THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942

VOLUME I  
IRVING AARONSON TO ARTHUR LANGE  
BRIAN RUST

Corrections and additions by Bill Frase and Steve Abrams for Brian Rust's AMERICAN DANCE BAND DISCOGRAPHY. Almost all information comes directly from the records themselves, with the exception of a very few Oriole and Romeo issues, the information for which came from early record dealers' supplements. Thanks also to Stan Turner for information on some of the early Oriole issues, and to Victor Ford for help with some of the early Canadian issues. I have tried to eliminate as much of the repetitive typing as possible, thereby leaving out such obvious things as "and his orchestra" and things of this type unless it was a special orchestra name, or other out of the ordinary information. I gradually cut words like "vocal" down to "v", and other minor changes also occur. Vocalists have been positively identified aurally or from the record label itself. Where there was the slightest doubt, the vocalist was left blank. A vocalist's name in quote marks indicates the pseudonym used on the label. If another name is not listed in parentheses, it means that vocalist was not positively identified. When another issue is listed for a Mx number having no take, and the take is not listed, it is because the record is no longer in our possession. This happened most often on the early Oriole and Romeo issues. Steve had an extensive collection of these, but he no longer has most of them, and take numbers were not kept track of, only the Mxs. If no pseudonym is given for an alternative issue, in most cases it may be assumed that the issue has the same credit as the chapter heading, or as the other issues on that line if a pseudonym is used there. In the case of Perfect Mxs being assigned new numbers on various ARC labels, take numbers of the new Mx numbers are not necessarily always true, I don't believe. It may mean a re-dubbing and turn out to be the same, or simply be one number higher than the Perfect Mx take number, although in some cases it is true. Usually the new Mx number, when listed separately from the original Perfect Mx, does not mean that this is a separate performance, merely a different numbering. Many records show two or three Mx numbers all together. I also did not type in the take number for additional issues where it was already shown if there was no reason to assume that an alternate take had been used. This, of course, does not preclude the possibility that other takes were used on copies or issues not examined. Steve and I hope that this compilation will be useful to collectors, and that it may spur others on to continue our work. Any more information that collectors have to share will be greatly appreciated, including comments and corrections to our listing. Please send them to STEVE ABRAMS, BOX 536, LARKSPUR, CAL. 94939, or to me, BILL FRASE, 1957 Drew Av. S., Minneapolis, Minn. 55416.

### CORRECTIONS and ADDITIONS

by  
BILL FRASE STEVE ABRAMS  
1957 Drew Ave. S. Box 666  
Minneapolis Mn. Larkspur Calif.  
55416 94939

\*\*\*All comments should be  
sent to their attention\*\*\*

Page 4 Irwin Abrams  
Mx 6627 also on Or 724 as by Roy Collin  
Mx E-2663 also on Apex 26016  
Page 7 Acollon Dance Orchestra  
Ruspana is Mx 2073, Buddha is Mx 2075  
Page 8 Al Alberts  
With Someone Like You is Mx 3890-A  
Pages 9-14 Jack Albin  
Mx 149937 take 1, Vocalist Sid Garry  
Mx 149939 take 1, Vocalist is Annette Hanshaw  
Mx 149995 take 1, Vocalists The Danford Sisters, not JL  
Mx 149996 take 2, Vocalist Scappy Lambert, not JL  
Mx 149998 take 1  
Add Mx 150061-2 Congratulations-vPaul Small on Her 1115-H as by Paul Small  
Mx 150073 take 2, Vocalists Sid Garry & 3 Jacks  
Mx 150074 take 1, Vocalists 3 Jacks  
Mx 150101 vocalist is Bill Coty, not IK  
Mx 150102 take 3, Vocalist Bill Coty  
Mx 150103 take 2, Vocalist Bill Coty  
Mx 150170 take 2, Vocalist Bill Coty  
Mx 150171 take 2, Vocalist Bill Coty  
Mx 150198 vocalist Tom Stacks, not IK  
Mx 150453 take 1  
Mx 150507 take 2, Vocalist Bill Coty (as "Robert Wood")  
Mx 150520 take 2, Vocalist Bill Coty  
Mx 150521 Vocalist Bill Coty, not IK  
Add Mx 150383-1 Sunny Side Of The Street-vBill Coty(as"RW") Her 1157-H  
Add Mx 150384-1 Night Time Is Love Time- vBill Coty Her 1171-H  
Add Mx 150385-2Dancing With Tears In My Eyes-vBC(as "RW") Her 1157-H  
Add Mx 150386-4 Give Yourself A Pat On The Back -vBC Her 1161-H  
Her 1157-H as Frank Auburn  
Mx 100410 take 1, Vocalist Bill Coty  
Mx 150609 take 2, Vocalist Bill Coty  
Mx 150611 Vocalist Bill Coty, not IK  
Mx 100414 take 1  
Mx 150637 take 2, Vocalist BC not IK  
Mx 150638 Vocalist BC (as "Webster Moore"), not IK  
Mx 150639 take 2, Vocalist BC, not IK  
Mx 150640 take 1, Vocalist BC, not IK  
Mx 150704 take 1, Vocalist BC  
Mx 150705 Vocalist BC, not IK  
Mx 150706 take 1, Vocalist BC  
Mx 150708 Vocalist BC, not IK  
Mx 150709 take 2, Vocalist "Ford Britten"  
Mx 150733 take 2  
Mx 150734 take 2, Vocalist BC  
Mx 150735 Vocalist BC, not IK Add Her 1207-H  
Mx 150737 take 2, Vocalist BC Add VT 2270 as Louisiana Collegians  
Mx 150792 Vocalist BC, not IK  
Mx 150797 take 1, Vocalist BC, and is a waltz  
Mx 150811 take 1, Vocalist BC  
Mx 1045 add Bwy 1415 as Jack Odin and His Dance Dance Orchestra (sic)  
Smile Dem Yo, Smile is Mx 1247-3B, Vocalist Wes Vaughn  
Dream A Little Dream Of Me is Mx 1246-2A, Vocalist Paul Small  
Page 26 Ambassadors  
Until Tomorrow is Mx 12736  
Page 33 Am. Odeon O.  
T1-0-55n is Mx O-8175-B  
Three O'Clock In The Morning is Mx O-8201-B  
Page 36 Walter Anderson  
At least some Les Becker sides are accompanied by this band and they may account for some of the missing mxs.  
Page 38 Antobal's Cubana  
Mxs B-20491 and B-20498 both take 2  
PP 41-57 ARC-BRUNSWICK BANDS  
Mx 10405 is take 3, 10406 is take 4 and are also coupled on Conqueror ne.unk.  
Melotone 12124 is labelled Maurice Shorman & His College Inn Orchestra, not OF  
Mx 10507 istake 3, and also appears on Cq 7781 and Or 2235, also as EK  
Mxs 10578 and 10580 both take 2 and appear on Or 2259  
Mx 10616 also on Cq 7800 (EK)  
Mx 10778 add Or 2333 (GA)

(continued on next page)



T-530 A Dream Of Love  
T-531 There's A Broken Heart For Every  
Light On Broadway  
T-532 On The Atchison, Topeka and the  
Santa Fe  
T-533 How Deep Is the Ocean  
T-534 You Won't Be Satisfied  
T-535 Gotta Be This Or That  
T-536 That's For Me  
T-537 Someone To Watch Over Me  
T-538 The Continental  
T-539 Polly Wolly Doodle  
T-540 Horses Don't Bet On People  
T-541 Sylvia  
T-542 Our Red Hen  
T-543 I'm Through Being Blue Over You  
T-544 Felicia No capicis  
T-545 Ya Gotta See Baby Tonight  
T-546 Who Threw The Whiskey In The Well  
T-547 There You Go  
T-548 I'll Be Yours  
T-549 Small World  
T-550 A Blue Poke Bonnet And A Stove Pipe Hat  
T-551 1. The Band Played On  
2. Put On Your Old Grey Bonnet  
T-552 1. My Gal Sal  
2. When You Were Sweet Sixteen  
T-553 1. Give My Regards To Broadway  
2. Take Me Back To New York Town  
T-554 Ave Maria  
T-555 My Guy's Come Back  
T-556 These Foolish Things (Remind Me Of You)  
T-557 Hurry Home  
T-558 Just A-Sittin' And A-Rockin'  
T-559 I'm Just Wild About Harry  
T-560 I Got Rhythm  
T-561 Where-Have-You-Been?  
T-562 Ol' Man River  
T-563 Chickery Chick  
T-564 The Good Time Polka  
T-565 Kentucky Babe  
T-566 Aren't You Glad You're You  
T-567 Happy, Happy, Happy Wedding Day  
T-568 Come To Baby, Do!  
T-569 One More Dream (And She's Mine)  
T-570 Gimme A Little Kiss, Will Ya, Huh?  
T-571 Let's Put Out The Lights And Go To Sleep  
T-572 Just A Little Fond Affection  
T-573 Waitin' For the Train To Come In  
T-574 Hi Ho Trailus Bootwhip  
T-575 As Mr. Mason Said To Mr. Dixon  
(This Is Where I Draw The Line)  
T-576 Flat River Missouri  
T-577 It's Been A Long, Long Time  
T-578 Love Is Such A Crazy Thing  
T-579 Chico, Chico  
T-580 The Atomic Era  
T-581 I'll Take You Home Again, Kathleen  
T-582 Easter Parade  
T-583 1. Sidewalks of New York  
2. The Bowery  
T-584 1. Tim Toolan  
2. Has Anybody Here Seen Kelly?  
T-585 March Of the Toys - from  
"Babes In Toyland"  
T-586 Badinage  
T-587 Hop, Skip and Jump  
T-588 I Don't Know Why (I Just Do)  
T-589 Just Like Everything Was Before  
T-590 I'll Tell You How I Feel  
T-591 I Don't Care If I Never Go To Bed  
T-592 The Old Square Dance (Is Back Again)  
T-593 Sunbonnet Sue  
T-594 If I Had My Way  
T-595 Bill - from "Show Boat"  
T-596 By the Light Of the Silvery Moon  
T-597 Can't Help Lovin' Dat Man  
T-598 Some Sunday Morning  
T-599 You Are Too Beautiful  
T-600 Everybody Know But Me  
T-601 It Takes A Long Tall Brown-Skin Gal  
T-602 Wave To Me, My Lady  
T-603 Oh, What It Seemed To Be  
T-604 All The Time  
T-605 Love On A Greyhound Bus

THREE SUNS 7146  
LOUIS PRIMA 7144  
" " 7145  
" " 7145  
" " 7144  
JERRY WALD 7149  
" " 7149  
" " 7150  
" " 7150  
KORN KOEBELERS 1036  
" " 1015  
" " 1015 & 1062  
" " 1025-1062  
LOUIS PRIMA 7154  
" " 7154 & 1203  
" " 7151  
" " 7151  
JACK SMITH (unreleased)  
" " 7173  
" " 7152  
" " 7152  
RAY BLOCH, HIS ORCHESTRA  
& CHORUS 1019  
Danny O'Neil & Quartet  
with Ray Bloch's  
Orchestra 1019 & 1033  
Ray Armen with Ray  
Bloch's Orchestra &  
Chorus 1020  
Ray Bloch & His Orches- 1020 & 1108  
tra with Elizabeth  
Mulliner & Choir  
Thelma Carpenter assisted  
by Deep River Boys - 1017  
accompanied by Bud  
Freeman & Orchestra  
Thelma Carpenter 1017  
- accompanied by  
Bud Freeman & Orchestra  
Thelma Carpenter assisted by 1023  
Deep River Boys - accompanied  
by Bud Freeman and Orchestra  
Thelma Carpenter with Orchestra 1023  
directed by Earl Sheldon  
Bud Freeman & Orchestra ✓ 1031  
" " " " ✓ 1018  
" " " " ✓ 1018  
" " " " (unreleased)  
GEORGE OLSEN 7155  
" " 7158  
" " 7155  
" " 7158  
JACK SMITH (unreleased)  
" " 7153  
" " 7153  
" " (unreleased)  
" " 7173  
LOUIS PRIMA 7156  
" " 7156  
" " (unreleased)  
" " 7159  
DEMARCO SISTERS 7160  
" " 7157  
" " (unreleased)  
" " 7157  
BUD FREEMAN & RAY MCKINLEY 1031  
Danny O'Neil with Ray Bloch's 1021 & 7238  
Danny O'Neil with Ray Bloch's 1021, 1033 &  
Orchestra & Chorus 1108  
Five DeMarco Sisters & Male 1022  
Chorus with Ray Bloch's Orch.  
Five DeMarco Sisters & Ray 1022  
Bloch's Orchestra & Chorus  
Majestic Concert Orchestra 1024  
directed by Josef Stopak  
" " " " " "  
DEMARCO SISTERS with 7160  
Bud Freeman & Orchestra  
DEMARCO SISTERS with 7194  
Bud Freeman & Orchestra  
DEMARCO SISTERS with (unreleased)  
Bud Freeman & Orchestra  
BUD FREEMAN AND ORCHESTRA (unreleased)  
KORN KOEBELERS 1025  
" " 1025  
PHIL REGAN (orch. directed by 1036  
Harry Bluestone)  
" " " " 7212  
THELMA CARPENTER 1028  
PHIL REGAN & Male Quartet 7161  
(Orch. directed by Harry Bluestone)  
THELMA CARPENTER 1028  
LOUIS PRIMA 7163  
GEORGE PAXTON 7167  
LOUIS PRIMA 7163  
" " 1037  
GEORGE PAXTON (reject)  
" " (reject)  
" " 7183  
" " (reject)  
(To be continued)

Mxs 10779/80 add Or 2335 (GA)  
Mx 10777 add Or 2333 (GA)  
Mx 10791 takes 3 & 6 issued. Add Or 2339 and Ro 1711 as The Aristocrats.  
Per 15518 as Jack Berger, not Aristocrats  
Mx 10796 add Or 2352 (GA)  
Mx 10793 add Or 2345 (GA)  
Mx 11002 add Or 2389 & Ro 1758  
Mx 11069 add Or 2401 (BC)  
Mx 11070 add Or 2401  
Mx 11071 appears on Or 2403 (BC) (This is probably the take 7 on page 45)  
Mx 11072 add Or 2403  
Mx 11109 is take 1 Add Or 2411 (CB)  
Mx 11110 add Or 2412 (DR) Dan Ritchie  
Mx 11118 add Or 2423  
Mx 11113 add Or 2412 (DR)  
Mxs 11130 & 11132 add Or 2414 (Hal White)  
Mx B-11142 take A  
Mx 11143 take 2, 11145 take 1 Both on Or 2416 as Palm Island Club O.  
Mx B-11146 take A  
Mx B-11168 take A  
Mx B-11170 take A  
Ben 32361 as Vincent Rose  
Mx 11297 take 1, Add Or 1798, Royal 91285  
Mx 11289 take 1 Per 15580, Royal 91292 Royal 91285 as Majestic D.O.  
Mx 11310 take 1 Add Royal 91285, Ro 1798  
Mx 11322 take 1, Add Royal 91292  
Mx 11324 take 1, Add Ro 1801, Or 2429  
Mx 11326 take 2, Add Ro 1801, Or 2429  
Mx 11343 take 1  
Mxs 11345/6 add Or 2430 (DR)  
Mxs 11350/2 add Or 2431 (BC)  
Mxs 11379/81 add Ben 32404 & Or 2440 (BC)  
Mx 11383 add Or 2443 as Majestic D.O.  
Mxs 11394/9 add Or 2442 (VI)  
Mxs 11466/8 add Per 12795, Or 2437, Cq 7957 (CB)  
Mx 11434 add Or 2443 (MDO)  
Mxs 11547/50 add Or 2449 (VI)  
Mxs 11635 & 11637 both take 1 and appear on Per 12806 as by Chick Bullock  
Mxs B-11638 & B-11642 both take A  
Mx 11646 add Or 2459 (BC)  
Mx 11723 add Or 2462 & Ro 1838 as Ralph Kerberry & Ben 32442  
Mx 11727 take 1  
Mx 11729 take 1  
Mx 11784 add Ben 32455 (SB)  
Add:  
Mx 11747- Lullaby Of The Leaves Ro 1828 (EK)  
Mx 11748- I Send My Love With Roses Ro 1828 (EK)  
Mx 11749- Shoring Per 15604 (EL)  
Mx 11750- A Great Big Bunch Of You Per 15604 (EL)  
Mx 11753- I Send My Love With Roses Mt 12401 (EL)  
Mx 11756- Shoring Mt 12401 (EL)  
Mx B-11798 take A  
Mx 11801 take 1, Add Or 2475 (SH)  
Mx 11828 take 1, add Ro 1857 (BC)  
Mx 11872 take 1, add Ro 1857 (BC)  
Mx 11932 take 1, Per 15627 as by Paul Small  
Mx 11933 take 1, Per 15627 as by Paul Small  
Mx 11934 take 1  
For Mxs 11936/7 see page 1514  
Mx 11938 take 1, add Pan 25268  
Mx 11940 add Pan 25268  
Mx 12013 take 1  
Mx B-12015 add Ben 32506 (DR)  
Mx B-12032 take A, vocalist is Scrappy Lambert, not RH  
Mxs B-12051 & B-12053 both take A  
Mxs 12157/8 add Or 2541 (BC)  
Mxs 12173/4 add Or 2550 (Buddy Blue)  
Mx 12192 take 3  
Mx 12193 take 1  
Mxs 12205/6/7/8 all take 1  
Mx 12206 add Or 2549 (AK) and Mt 91417  
Mx 12276 add Or 2563 (WO)  
Mx 12863 take 2  
Mx 12865 take 1  
Mx 12868 take 1  
Mx 13317 take 1, Correct Benner # is 32767  
Mx 13319 correct Benner # is 32767  
January 16, 1934 session is Freddy Martin band  
Mx 14619 vocalist is E. Feldkamp, add Mt 91692  
Mx 14620 vocal by trio, add Mt 91693  
Mx 14621 vocalist is E. Feldkamp, add Mt 91692  
Mx 14622 vocalist is Helen Rowland, add Mt 91693  
Mxs 14762/3/5 all take 1  
Mx 14918 correct Oriole # 2879 as by Smith Bellow  
Per 15918 & Mt 12987 also as Smith Bellow, not Albert Taylor  
March 13, 1934 session is Dorsey Bros. See P. 430  
Mx 15156 take 1  
Mx 15695 take 1  
Mxs 16399&16400 both take 1  
Mxs 18700/1 both take 1  
Page 61 Arden-Ohmen  
To Mx 53961 add take 1  
Add Mx 55678-3 Love (Your Spell Is Everywhere)-wFL Vic 22114  
Page 65 Gus Arnheim  
Mx 400582 take D, Mx 400583 take C  
Page 68 Gus Arnheim  
To Mx 71763 add take 4  
Mxs 18-96/7 both take A  
PP 72-3 Paul Ash  
Mx 142408 vocalist Milton Watson  
Mx 142409 take 1, vocalist MW  
Mx 142443 take 1  
Mx 143394 take 4  
Mx 143395 take 3, vocal Charles Kaley  
Mx 143444 take 3, vocal Marvin & Smalle  
Mx 143445 take 2  
Mx 143476 take 2, vocal Scrappy Lambert  
Mx 143477 take 3, vocal Irving Kaufman as Frank Harris  
Mx 146861 take 2  
Mx 146862 take 3  
(To be continued)



# DISCOVERY!

by Roy Evans

Good friend and stealthy discographer Ross Cummings has turned over to me a very painstaking work. Without further such and such, Ross will now tell us about--

## THE AUSTRALIAN RECORDING INDUSTRY

The first point is that all Australian records are relatively rare due to the small population. During the 1920's and 1930's, the total population of Australia was less than that of London or New York now. The record industry's best years up until the post-World War II "boom" were in the early 'twenties (say, before 1926) at which time no records were pressed in Australia. They were all imported from the U.S., England, or Canada. From the mid-twenties, record sales gradually declined to a "record" low in the early 1930's during the Great Depression. They had recovered only slightly by the start of World War II, during which, limited supplies of raw materials meant that only small numbers of each record were pressed--not enough to even keep up with demand. Veteran collectors have told me how during the early 1940's, it was usual for half the records listed in the catalogues to be "temporarily unavailable". "Temporary" turned out to mean "for the foreseeable future" and in some cases, the records never were repressed.

The first "Australian labels" were those pressed overseas for the Australian market and then imported (from England mainly). These include special "export" series of English labels, such as:

ZONOPHONE 3000-3999 (1912-1926) used mostly U.S. Victor material

as well as labels specially manufactured for export to Australia:

GRAND PREE 18000-18670 (1920-1925) used English Actuelle and U.S. Pathe matrices.

By 1925/26 the Australian market had become large enough for foreign companies to consider it worthwhile to set up pressing plants locally. It was at this time that the major companies commenced production of Australian series:

BRUNSWICK followed the U.S. catalogue series (2000/3000/4000/6000's) although not all U.S. issues were pressed in Australia

COLUMBIA began 0500 series

H.M.V. began at EA1

PARLOPHONE started A2000's

VOCALION XA18000-XA18081 (1927-28) used Gennett and ARC masters

Most of the earlier issues on these labels are not rare, although jazz and dance issues are the hardest to find. Jazz never did sell in large quantities in Australia until the late 1940's; and most of the dance items were only in the catalogues for short periods (usually a year or so at the most) after which they were deleted to make way for the latest hits. Parlophone and Vocalion seemed to sell less well than the others. Most of the major companies also started their own "cheap" labels:

VOCALION started Australian ACO GA20001-20044 These are very rare.

BRUNSWICK started Australian PANACHORD P12000-12296 (derived from Melotone) and a few Brunswick sides were also issued in P12000's. Many of these are very rare.

COLUMBIA started Australian REGAL G20000's (Depression issues quite rare!)

H.M.V. started the ZONOPHONE EE series (EE1-EE385). All dance items are rare.

From 1928 on, a number of independent Australian labels were started--such as;

ANGELUS 3000-3353 (1928-1932) Used Gennett, Cameo, Plaza, Crown, and Paramount material at different times. Very rare, later issues more so.

BROADCAST produced two 8" series. (100-519 and BA1-BA134) All used English and Australian recordings. Dance items on this label are quite rare.

BROADCAST (10") W.500-W648 used English and Australian matrices as well as U.S. ARC masters. These items are rare.

KISMET K700-K742 used Parlophone and Okeh matrices. Extremely rare. Jazz and dance items on this label are priceless.

LYRIC 3350-3446 started where Angelus left off. Only lasted a year or so due to the depression. Very rare.

MELOTONE 10000-10094 (1928-1929) I've only ever seen two!!

POLYDOR W101-W112 (1928) Used German Polydor, U.S. ARC, and Australian masters. This very short lived label extremely rare. Also prior to start of Australian series, a few items from the German Polydor catalogue were pressed in Australia. All are quite rare.

SUMMIT 100-253 (1930-1932) Used ARC, Paramount, Crown, and English Imperial masters. Very rare depression label.

VOCALION 500 series made it to 853 before failing due to the depression. Used mostly U.S. ARC and English Broadcast or Australian masters. The least rare of the small Australian labels, but still not common.

Out of all these (and many other minor labels too rare to even list) only Columbia, H.M.V., and Parlophone survived the depression (and only just to judge by their sales during that time). The "cheap" labels (Regal and Zonophone) were merged to form Regal-Zonophone in 1933.

--Ross Cummings--

I hope all of you found that as interesting as I did. It just goes to show that there are labels and possibilities that the average collector hasn't dreamed of. Please, to all you collectors outside the U.S., let me hear from you. I would very much like to add to the general body of knowledge about the recording industry in various part of the world. Many times I have found an unusual foreign label, about which I knew nothing, and hauled it home to find that I had an excellent Polish dance band or Swedish swing outfit that I hadn't hitherto heard of on a label that I had never seen. Collectors beware!! It is easy to date an American record to a degree by the label design, catalog number, type of lead-off groove, etc. if you have handled enough of them. Non-American records are almost never from the vintage they appear to be from if you compare them to American discs. French Post-War Odeons have the look and feel of the slightly oversized mid-1920's vintage Columbia laminated pressings! Japanese Victors from as late as 1953 are laminated(!) and have the VE device in an oval a la pre-1932 American Victors rather than the more modern diamond.

Please let me hear from readers about this type of column. Advice, additions, correction, insults, etc. may be addressed to:  
ROY L. EVANS, JR.  
71 East Glenwood Drive  
Bergenfield, New Jersey 07621  
U S A





- BLACKFACE COMEDY - Research



I am using commercial recordings as source material in my doctoral dissertation at the Indiana University Folklore Institute, a study of folk humor in spoken blackface comedy dialogues which will include a discography and a collection of transcribed texts. Having found little previous research on the subject, I suspect other readers of Record Research might appreciate a summary of my findings to date, and I welcome inquiries, comments, and additional data from any who are interested.

To put practical limits on this study, I am focusing on two-man dialogues and not attempting coverage of records by full minstrel troupes, monologists, or duets doing coon song routines, as these forms and their performers deserve separate research. The earliest and most prolific comedians under consideration are Billy GOLDEN and his partners-- first Joe HUGHES, then Jim MARLOWE, Billy HEINS, and HUGHES again-- who together recorded some 45 routines. Their first of 33 releases on Victor appeared in 1908, and they soon also recorded for Columbia (23 sides) and Edison (36 on cylinder, 22 also on disc), which continued to issue new material until 1922. Some of their routines also appeared on Arto, Brunswick, Emerson, Gennett, Okeh, Pathe, and Perfect, but my knowledge of these releases and their matrices is incomplete. Following their success in the all-Negro 1921 musical comedy "Shuffle Along," Flournoy MILLER & Aubrey LYLES recorded on Okeh under the billing "A Pair of Black Aces," issuing 9 dialogues by 1925 (addenda to Rust's Complete Entertainment Discography listing are Ok 4727, "Can't Do It"/"United Order of Possum Catchers" and Ok 40373, "Forty Below"/"The Three Halves"). During this period Okeh also featured black comedy sketches by SHELTON BROOKS & co. (Rust). In 1923 Victor released 3 sides of distinctive nonsense patter by Arthur MOSS & Ed FRYE, who later recorded for Pathe-Perfect as "A Couple of Black Birds" (more info!).

The heyday of blackface dialogues in the later 1920's was led by two important teams who recorded on Victor and Columbia. Charles J. CORRELL & Freeman F. GOSDEN began recording situational sketches for Victor in 1926 as "Sam 'n Henry" and changed the act in 1929 to "Amos 'n Andy," the billing which remained vastly popular on radio long after the release of their last record in 1930 (Rust). More successful on disc were George MORAN & Charles E. MACK, whose 7 "Two Black Crows" records issued on Columbia from 1927 to 1929 were perhaps the all-time blackface best-sellers (Rust). The popularity of their conversational dialogues, which drew on the comic material and style of earlier teams and famous Negro comedian Bert Williams, brought numerous vaudeville competitors and imitators into the recording studio. During 1927-28 Victor countered the Crows with

(continued on next page) 11

- BENNY CARTER - Research



Benny Carter.

We are working on a bio-discography of Benny Carter and would appreciate help from Record Research readers. We have already examined discographies; published works; jazz and general periodicals as well as Afro-American newspapers. We have also had many interviews with Mr. Carter himself, who is co-operating fully with us, and we have interviewed many musicians and other persons who have known him.

What we are especially seeking now are facts from memorabilia, including programs, announcements, advertisements, clippings and letters.

Discography. We have covered published sources and are now interested in airchecks, private recordings, and information on Mr. Carter's arrangements.

Personal appearances. We should like to have information on Mr. Carter's dates and residencies at clubs, ballrooms and theatres from 1925 to May 1935 and from May 1938 to the end of 1946. His occasional concerts and club dates in the 1950's are also of interest to us. We are especially seeking the precise dates and personnels for his appearances in such New York ballrooms as the Arcadia (1928-29), Empire (1933), Savoy (1933, 1939), as well as clubs and ballrooms outside of New York.

Photos. We have many photos but are interested in ones we may not have, especially of Mr. Carter's own bands.

We shall be grateful for all help and will acknowledge it in the book we are preparing. Any material sent to us will be handled with extreme care and returned to the sender.

\*\*\*\*  
For a 4-star scoop  
see page 13 \*\*\*\*

Edward Berger  
Morroe Berger  
James Patrick

(Please address M. Berger  
110 Jones Hall  
Princeton University  
Princeton, New Jersey 08540)

- ART TATUM - Research



ART TATUM RESEARCH- Help requested in connection with book/discography nearing completion. Copies (or tapes) of Br 6543 with take #B13163B on St. Louis Blues, and Br 6553 with take #B13162B on Tea for Two. Also information about any unissued material on disc or tape or biographical info. Please reply to: ARNOLD LAUBICH, 200 E. 42d St, New York, N.Y. 10017. All letters answered.



2 discs each by George LeMAIRE & Rex VAN as "The Black Jacks" and JONES & JONES (?) as "Cicero and Caesar." Columbia included additional comedy material in its 13/14000-D race series with releases by Slim HENDERSON & John MASON ("The Ace and Deuce of Spades"), BUD & SAM (?), and bluesman BARBECUE BOB, and as late as 1931-32 issued the "Wowdy Dowdy" routines of Bert SWOR & Dick MACK.

Before the close of 1927 many other companies were recording more blackface material. Plaza's 5000 matrix series included recordings by SAM & MOSE (?), MILLER & LYLES, COOK & FLEMING/MITCHELL, and H.T. ROBERTS (?) (see Kendziora's RR listing). MILLER & LYLES' 4 routines went through numerous releases-- on Banner (as "The Charcoal Twins"), Conqueror, Domino (as "A Pair of Black Aces"), Jewel (pseud. JONES & MOORE, CT), Oriole (pseud. J & M, "Two Ebony Orioles"), Perfect (PBA), Regal (PBA), and Romeo (CT). Phil COOK & Vic FLEMING (2nd partner, ? MITCHELL), who recorded 10 sides for Edison during the same period as "Two Dark Knights," made 8 Plaza masters, which were issued on Banner (as "Two Licorice Drops"), Conqueror (as "Two Wise Owls"), Jewel (as "Big Boy & Shorty," TLD), Oriole (BB & S, "A Coupla' Coo-Coo's"), and Romeo (TLD). Other teams recording in 1927-28 include COBB & GRAY (?) on Gennett; Doc Doe GREEN & Paul FLOYD as "Pork & Beans" on Cameo, Lincoln, and Romeo; RAZAF & JOHNSON (?) as "Two Watermelon Seeds" on Cameo; and LeMAIRE & SWOR (?) as "Sweet William and Bad Bill" on Brunswick. Okeh also beefed up its blackface inventory in 1928 with sketches by singer-comedian Al BERNARD with Billy BEARD, by WATSON & COHAN (?), and with the first of 10 dialogues by EMMETT MILLER and others.

Many collectors have assisted in this project by furnishing data, records, and tapes, and I now have over 120 transcribed routines. However, there are surely gaps in the above outline (does anyone know about BROWNING & HUGHES on Emerson or HONEYBOY & SASSAFRAS on Brunswick?), and some recordings have not yet been located. I'd be delighted to hear from readers with collections in this area, unusual releases, special matrix data, or literature and biographical info relating to these comedians, and will gladly share details upon request. ROBERT COGSWELL; 602 N. SUMMIT ST.; BLOOMINGTON, INDIANA 47401.

#### - ORIGINAL CREOLE BAND - Research

Dear Mr. Kunstadt:

I had a couple of questions concerning the information in Jazz: A History of the NY Scene about the Creole Band.

You write, p. 55, that the reviewer (also in the Clipper) reviewed their Loew's Orpheum performance on April 4, 1917. Was this in the Clipper issue of that date, or of a performance of that date? Also, you say they played the American Theatre on April 11? Only on that date and not for the entire week of April 9? And was it the American or the American Roof? The reason I ask is that Variety reviewed them at the American Roof in the issue dated April 6. Were they playing two a day at the Orpheum and some kind of evening show at the Am. Roof?

You then have them going to the Winter Garden. As part of what show, or was the Winter Garden running vaudeville then? Could you give me the source, and the precise dates?

Then you have them in Boston a few weeks later. Where and when, please.

I can supply additional info and clarification on a few points. First, I don't think the band was in the Town Topics show during its first run, but when it reopened again in NY, Jan. 24, 1916. Actually, I'm not sure of the dates of the revival in NY. It left on tour in February, hitting Columbus, St. Louis, Chicago, Detroit, etc. and finally closing in

Our subscription roster boasts the finest researchers in the discographical field. One of these gentlemen is RICHARD K. HAYES of 59 Myrtle Avenue, Cranston Rhode Island 02910. His forte is KATE SMITH and that's the picture below of the cover of this fascinating discography. We certainly hope he has some left for sale. When we received ours' he informed us that he had a very limited supply in stock

## KATE SMITH DISCOGRAPHY



COLUMBIA  
VICTOR  
DECCA  
MGM  
NATIONAL  
CAPITOL  
KAPP  
TOPS  
ATLANTIC  
REISSUES

### AMERICA'S FIRST LADY OF SONG FIFTY YEARS OF RECORDS 1926 - 1976

COMPILED BY RICHARD K. HAYES

1977

#### - QUEBEC FOLKLORE RECORDING PIONEERS - Research

Another one of our research family is  
GABRIEL LABBÉ

C.P. 61,  
Succ Jean Talon,  
Montreal H1S 2Z1

Quebec CANADA

214 page

He recently published a book, LES PIONNIERS du Disque folklorique québécois 1920 - 1950. This historic volume covers folk recording artists, many of them legends, such as Joseph Allard, Joe Bouchard, Alfred Montmarquette, Isidore Soucy, Ovide Légaré, Charles Marchand, Henri Lacroix, Tommy Duchesne, Donat Lafleur, Conrad Gauthier, etc.

This book, printed in FRENCH, includes biographies and discographies. If interested in this book, you can write him at the above address.

#### - BILLY MURRAY - Research

From researcher  
BARBARA PROSSER  
2143 Bull St.  
Columbia S.C. 29201



Gentlemen!

I need to be contacted by collectors who feel they could assist me with a BILLY MURRAY discography. My preliminary copies will be ready for distribution, hopefully, Oct. 1. At that time I can provide a copy to those who would be willing to make corrections and return it to me for compilation of the "final" version. So far I have approximately 1500 LISTINGS!!! As it's going to be a volume rather than a "list" I will provide a return envelope to get it back to me, and I'm attempting to work out return postage, also. A note from collectors who think they can help me would be most appreciated. I particularly need assistance on his unbilled performances, especially minstrel show recordings. Thank you,



ORIGINAL CREOLE BAND RESEARCH(cont'd)

Philadelphia in June (I think). I'm about 95% certain the Creole Band was with the show all during the tour, mostly accompanying a very energetic dancer named Mabel Elaine.

I think there is something funny about the Dec. 5, 1915 Sunday concert at the Columbia. There's some reason to believe they were playing the Da vis in Pgh during the week of Dec. 6. In any event, I think they played the Bushwick in Brooklyn in the week of Dec. 20.

As to Louis Delisle joined the band, the Indianapolis Freeman in its Chicago column of July 15, 1916, p. 5, lists the personnel of the group as it passed through Chi to begin three months on Pantages time, and gives as clarinetist Louis Deline (sic). I'm enclosing a rough summary of the chronology as I have it so far, as well as a copy of an interesting piece from the Chi Defender.

Best wishes, *Larry Gushee*

Chicago Defender, March 16, 1918, p. 6

CREOLE BAND

The following letter hit the Old Roll Top Desk a little late for publication last week; it is so enlightening that we run it in this issue and we hope the world will appreciate all it says. Read:

Madison, Wis. March 8, 1918. Dear Friend Tony: Just a few lines from the Original Creole Band: we are all well and hope this will find you the same. Tony we have been out five years and have only laid off five weeks, and we think that that is going some. It has been hard for us, as there were six Creole Bands out last year trying to do what we have done. We refused to work for Harry Weber for small money; he wanted us to 'play the Orpheum time and said that we would not play New York, but we did. We will use this act for the rest of the WVMA for the time this year; after that we go over the Orpheum. We are closing every bill that we work on. Leonard Scott, our comediam, knocks them off their seats, and all is well. Regards to all friends. Your friends,

ORIGINAL CREOLE BAND

(summary itinerary of CREOLE BAND)

	1913	14	15	16	17	18	19
JAN.							
FEB.							
MAR.							
APR.							
MAY							
JUNE							
JULY							
AUG.							
SEPT.							
OCT.							
NOV.							
DEC.							

Comments to ..... Larry Gushee - Music  
4058 Music Bldg.  
University of Illinois  
at Urbana-Champaign  
Urbana Illinois 61801

(Larry! Before I get to the task of exhuming the Creole Band source material you request, we'll allow some time for our erudite readership to examine their files - and they may get back to you quicker than I could!! I had a similar situation regarding my sources for various Scott Joplin research problems. I finally resolved that! by reprinting the actual newspaper references about Joplin in one of the RR magazines which rectified the matter. -Len)

P.S.Att: John Steiner of Chicago Illinois....

- HENNYHENDRICKSON "Louisville Serenaders" - Research

"American Dance Band  
Discography Vol. 2"

HENNY HENDRICKSON'S LOUISVILLE SERENADERS

p.782

Clarence "Henny" Hendrickson-cl-ss-as dir. 2c/tb/as/Eddie Friebe-ts-v/p/bj-g/bb/d.  
Camden, N. J., July 21, 1930.  
62681-1 If I Had A Girl Like You Vic Special (un-numbered)  
62682-2 After You've Gone -  
62683-2 'Leven-Thirty Saturday Night -  
62684-1 I'm Needin' You -  
62685-2 Bye-Bye Blues -  
62686-2 My Future Just Passed -

HENNY HENDRICKSON'S LOUISVILLE SERENADERS (cont.)

783

A. Maxwell-H. Facey-v (probably members of the band, but instruments unknown).  
Camden, N. J., June 10, 1931.

68227-2 I Wanna Sing About You - vAM-HF-EE TT C-1585  
68228-2 I Ain't Got Nobody - vAM-HF-EF - Eld 1931  
68229-2 Washington And Lee Swing - vAM-HF-EF TT C-1586  
68230-2 New Vic 22750  
NOTE: Electradisk as HARLEM HOT SHOTS.

Harold Arluck (Arlen)-a (and p ?) Camden, N. J., June 17, 1931.

68241-2 Rambling Wreck From Georgia Tech.-vAM-HF- TT C-1586  
EF  
68242-1 On The Beach With You Vic 22749  
68243-1 Buffalo Rhythm - aHA  
68244-1 Without That Gal ! Vic 22750

\*\*\*\* For your reference - Rust pgs 782-783..  
\*\*\*\* This information was received from JACK WADDINGTON who is currently the New Jersey Director of Motor Vehicles - and who RECORDED with HENNY!

Personnel for

HENNY HENDRICKSON'S LOUISVILLE SERENADERS  
HENNY HENDRICKSON SS/AS/CL - LEADER  
EDDIE FRIEBEL TS  
LON SHOOK AS  
JACK WADDINGTON TS  
LEW QUADLING P  
BILL WALLACE \*P  
JOHNNY LINGO \*Tb  
MORRIS GECENOK TB  
WYATT(DITTER) HAYNES BJ/G  
HERBIE FACEMYER TR  
ART MAXWELL BB

\*RECORDING SESSION of JUNE 10 - 17 ONLY.

VICTOR #22749-A ON THE BEACH WITH YOU  
-B BUFFALO RHYTHM (SONG HIT OF 1931)  
22750-A WITHOUT THAT GAL  
-B NEVER

BVE-62681-1 IF I HAD A GAL LIKE YOU  
62682-2 AFTER YOU'VE GONE  
62683-2 'LEVEN-THIRTY SATURDAY NIGHT  
62685-2 BYE-BYE BLUES  
62684-1 I'M NEEDIN' YOU  
62686-2 MY FUTURE JUST PASSED

62681 - 82 - 83 - 85 WERE 10 in. WHITE LABEL  
62684 - 86 WERE 12 in. LABEL

The above 6 white label records had the following printed on the label face - "NOT FOR SALE. FOR USE IN ORTHOPHONIC MACHINES ONLY." They were single side cut only, and were heavier than the standard 78 record, similar in weight to their red seal

\*CHET MYERS  
WJIC-AM and WNNN-FM  
SALEM New Jersey

\*Chet spins the big band sounds on these airwaves. Drop him a line to find out schedule.

Att: Chet! Rust lists drums as in the instrumentation. Please advise.



YES! this is BENNY CARTER as Sammy Jonah doing the vocals!! thanks to the research tenacity of the Berger's. Quite a novelty -and lots of fun!! Who is Dudley Dobbins and Hattie Hooper???



Dear Len:

I wonder if any of your readers would be interested in the series of 78rpm records made by the American Record Corporation in the 1930's, and labelled "For Theatre Use - 78 R.P.M."? The ones I have are different versions than the regular commercial 78's, and some of the tunes didn't come out at all commercially. All of mine have the same song on both sides, and all of them are instrumental (no vocals). Perhaps the readers could supply data on others in the series. Here is the data for the 8 I have...

Note: The first item is the only one that I have with the master numbers in the wax...

F-114 (Mx. 11022-3) Tell Me With A Love Song (Waltz) by Colonial Club Orch. (Actually Louis Katzman Orch.). This version is instrumental. Regular commercial record (Perfect 15549) has same master, and vocal is by Paul Small. I don't know the take number(s) on the commercial issue. (11-25-31)

F-289 My Moonlight Madonna (Waltz) by Hotel Bossert Orch. (Really Freddy Martin Orch.

F-300 Honeymoon Hotel (Fox Trot) From "Footlight Parade" - by Freddy Martin Orch.

F-333 Love Thy Neighbor (Fox Trot) From "We're Not Dressing" - by Freddy Martin Orch.

F-352 (We're Just Poor Folks) Rolling In Love (Fox Trot) From "The Old Fashioned Way" by Freddy Martin Orch.

F-403 What's The Reason (I'm Not Pleasin' You) (Fox Trot) From "Times Square Lady" by Russ Morgan Orch. (In wax: Side 1: 1-A-1 /Side 2: 1-A-2)

F-419 And Then Some (Fox Trot) by Russ Morgan Orch. (In wax: Side 1: A-1 /Side 2: A-2)

F-441 Don't Mention Love To Me (Fox Trot) From "In Person" - by Freddy Martin Orch. (In wax: Side 1: 1-A-1 /Side 2: 1-A-2)

Remember, all of the above are instrumental versions, with the same song on both sides. I assume they were used for intermission music in theatres, and from the song titles, they were recorded between 1931 and 1935. Can anybody add any information or details to the above?

DAVID KRESSLEY  
P.O. BOX 463  
NEW TRIPOLI PA. 18066

THE UBIQUITOUS "NORIDGE MAYHAMS"!!!????

## keene state college

keene, new hampshire 03431 603-352-1909



Dr. Congdon, of our Education Department, has been trying to find some background on an old Vocalion record he has. We have played it on our Sunday night shows (both a local CBS outlet and the College FM station) but listeners have not been able to help. Perhaps you or your colleagues????

The record is IF I HAD MY WAY and is done by "Noridge Mayhams Orchestra with vocal by Johnnie Tunsills." It sounds like a put-on to us. But is it?

I believe this group could be connected with a group called the BLUE CHIPS who recorded for the ARC in 1936. The unknown combo also was on Decca (another name?). Also Norris the Troubadour may be mixed up in this combo

Cordially,

Leu Dumont  
Media Specialist

## - CANADIAN BRUNSWICK VERTICALS

Canadian Brunswick vertical record in my collection. From:

5131A (1187) "Oh Johnny, Oh Johnny" waltz  
(Ed Rose and Abe Olman)

J. David White  
164-30 Hillside Ave. #3B  
Jamaica, N.Y. 11432

5131B (1189) "The Missouri Waltz" waltz  
(Fred Knight, Logan and J. Eppel)

Both by PEERLESS DANCE ORCHESTRA

(LK ed note:  
Thank you for the Can. Brunswick Vertical which can be directed to Geo. Blacker. Of course the big SCOOP would be to find an AMERICAN vertical Brunswick!! Any offers, please!!

Green label with gold printing.

Outer border - lines varying from less than 1/4" to almost 1" separated by diamonds.

"BRUNSWICK" in large letters at top in semicircle.

"B" in center with scrollwork on top and sides. Spindle hole in lower loop of "B".

Title and credits.

At bottom in semicircle - The Brunswick-Balke-Collender-Co.  
and below this of Canada, Ltd.

There is no other notation such as to the effect that this is a sapphire record.

The titles and credits were evidently printed on the label at a later time since they are much fainter and overlay the company name at the bottom.

Side B is rather dreary, but side A is quite rousing, and rather reminds me of the early Pathé Dance Orchestra.



(preface by Ed): One of the most fascinating little research recordings is the 5" LITTLE WONDER record which roamed the industry during World War One days. Some questions regarding whether they were original recordings or abbreviations of Columbia recordings; whether there were ever any 2-sided discs; and the lack of performers credits.. make them a prime research product for investigation. One of the questions regarding performers credit does come to light now, thanks to Alice Rogers of 10940 Densmore Avenue, Granada Hills, Ca. 91344. She provides the following,

"As you can see from the picture, the label does credit the performers, as Prince's Band, and it surely sounds like Prince's Band to us, as we have other recordings by the band on regular 78s."

## - "WILD BILL DAVISON" - Research

I'm working with DAN SIMMS assembling a complete archive of Wild Bill Davison recordings. A number of rare 78s are still missing and we would be delighted to hear from anyone who has any of our missing items. Of U.S. 78 issues, we are particularly anxious to acquire: Decca 27470 (Condon), Okeh 40967 and 41171 (Benny Meroff), RCA 2-4026 (Krupa) on the standard label; and Decca albums A-836, A-837 (both Condon) and A-852 (Bing Crosby). We are also missing a number of 45s, a few LPs, and quite a few transcriptions. Would be glad to hear from anyone who thinks they might be able to help. I can supply lists of further missing items.

LK note: Yes! here is very early band photo with "Wild Bill" when he was not so wild (1924). (it's just part of photo we have of full band)

Cordially,  
SHIRLEY L. KLETT  
127 Briarcliff La.  
Bel Air, Md. 21014





Gentlemen!

Regarding the early 30s Long-Playing Victor Records I need information on issues L-1002/L-1003/L-4511/L-11658/L-11674/L-11675/L-16021/L-16022/L-16029/L-24019..... also matrix and takes plus any TESTS (these can be confirmed by RCA and/or Rust's Victor master book(s)).

The following is what I've got on the numerals for this label:

L-1000 - L-1006  
L-4500 - L-4512  
L-7000 - L-7005  
L-11600 - L-11699  
L-11700 - L-11751-S  
L-16000 - L-16032  
L-24000 - L-24033  
L-35000 - L-35005  
L-36000 - (only one in this series)??  
67-2000 - (Picture Record) (Shades of Vogue!)  
DL-5 - (Dealers demo)  
K-3 - ( " " )

Anything over the numbers I've given, I'd like to know about including other demo discs (my tally for all that I know is

\*296 DIFFERENT ISSUES)

Send information to MIKE KIRSLING

2610 Greenwood Ave  
Waukegan Ill 60085

(Ed.LK note: As a research adjunct to Mike's fascinating LP research we herewith reprint a rare 6 page LP supplement which RCA circulated to prospective purchasers in the mid 30s. This should be an aid to these researchers who have these rare LPs and wish to provide information and statistics to Mike. It's an overall fine check list which should acquaint you with the numerical systems of RCA's 1930's adventures into the LP market.)

## Complete list of Long-Playing Victor Records



RCA Victor Company, Inc.  
Camden, New Jersey

A Radio Corporation of America Subsidiary

### Complete List of Victor Long-Playing Records

#### ORCHESTRAL

- Ballet Égyptien (Luigi) Weber's Or. L-35003  
Capriccio Italian (Tchaikovsky) L-7002  
Carmen Suite (Bizet) L-1000  
Carneal Overture (Dvořák) L-1004  
Concerto No. 1, in C Major (Beethoven) L-1000  
Don Quixote (Strauss, Op. 35) L-1004  
Fairy Tales—Folk Dance—Polka L-1004  
Götterdämmerung Suite—Siegfried's Rhine Journey and Funeral March L-4508  
Finlandia (Sibelius, Op. 26, No. 7) L-11656  
Grand Canyon Suite L-35001  
Grande Pâque Russe, La—Overture L-7002  
Gurre-Lieder (Schönberg) L-24019  
Heldenleben, Ein (Strauss) L-11665  
In Old Vienna—Waltz Suite L-24010  
Land of Smiles—Selections (Lehár) L-35003  
Lehár Melodies L-24004  
Martha Overture (Flotow) L-24019  
Morning, Noon and Night in Vienna L-24014  
†In Preparation
- Nutcracker Suite (Tchaikovsky) L-7004  
Orchestral Suite—Kammenol-Ostrow—Liebestraum L-24002  
Peer Gynt Suite No. 1 (Grieg) L-11604  
Peer Gynt Suite No. 2 (Grieg) L-11604  
Petrushka Suite (Strawinsky) L-1001  
Poem of Ecstasy (Scriabin, Op. 54) L-11616  
Poet and Peasant Overture L-24014  
Prometheus: Poem of Fire (Scriabin, Op. 60) L-11617  
Raven, The (Poe—Dubinsky) L-1006  
Rhapsody in Blue (Gershwin—arr. Górfé) L-24001  
Rheingold—Excerpts L-11643  
Salon Suite No. 1 (arr. by Shikret) L-24000  
Schubert Melodies—Suite No. 1 L-4510  
Skyscrapers (Carpenter) L-11618  
Souvenir of Johann Strauss—Grand Fantasy L-24007

- Swan of Tuonela (Sibelius) L-11656  
†Symphony No. 3, in E Flat ("Eroica") (Beethoven) L-11662  
Symphony No. 4 in B Flat Major (Beethoven) L-11660  
Symphony No. 5 in C Minor (Beethoven) L-7001  
Symphony No. 1, in C Minor (Brahms, Op. 68) L-11645  
Symphony in D Minor (Franck) L-11652  
Symphony No. 4, in D Major ("The Clock") (J. Haydn) L-7003  
†Symphony in D Major (Mozart) L-11657  
Symphony No. 8 in B Minor ("Unfinished") (Schubert) L-11646  
Symphony No. 4, in A Minor (Sibelius, Op. 63) L-11638  
Symphony No. 6, in B Minor ("Pathétique") (Tchaikovsky) L-11642  
†Tannhäuser—Overture and Venusberg Music (Wagner) L-11669  
Tristan und Isolde (Vorspiel, Liebesnacht, Liebestod) L-11636  
Victor Prize Selections L-24001  
Viennese Melodies L-24004  
Zampa Overture (Herold) L-24019
- VOCAL  
Aida—La fatal pietra—Morit si pura e bella—O terra addio L-7005  
Bohème—Sno andati—Oh Dio Mimì L-7005  
†In Preparation

- Herbert Melodies, Victor—Suite No. 1 L-4500  
Herbert Melodies, Victor—Suite No. 2 L-4501  
Herbert Melodies, Victor—Suite No. 3 L-4506  
Herbert Melodies, Victor—Suite No. 4 L-4507  
Herbert Melodies, Victor—Suite No. 5 L-4508  
Herbert Melodies, Victor—Suite No. 6 L-4509  
Herbert Melodies, Victor—Suite No. 7 L-4510  
Herbert Melodies, Victor—Suite No. 8 L-4511  
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Herbert Melodies, Victor—Suite No. 96 L-4599  
Herbert Melodies, Victor—Suite No. 97 L-4600  
Herbert Melodies, Victor—Suite No. 98 L-4601  
Herbert Melodies, Victor—Suite No. 99 L-4602  
Herbert Melodies, Victor—Suite No. 100 L-4603

- Sacred Music for Funeral Parlor L-35000  
Schubertiana (Schubert) L-11604  
Show Boat—Medley L-16014  
Student Prince—Music L-16010  
Sonata in B Flat Minor (Chopin) L-7000  
Capitan, El—Fairport of the Fair L-16024  
Carmen—Selections L-24013  
Golden Jubilee—March L-16027  
Guarany, II—Overture L-24015  
Semiramide—Overture L-24015  
Stars and Stripes Forever—March L-16027  
Traviata—Selections L-24017  
Trovatore—Selections L-24018  
Armstrong Hits—Fox Trot L-36000  
Band Wagon L-24003  
Dance Medley Hoagy Carmichael L-16019
- PIANO  
Sonata in B Flat Minor (Chopin) L-7000  
Schubertiana (Schubert) L-11604  
Show Boat—Medley L-16014  
Student Prince—Music L-16010  
Sonata in B Flat Minor (Chopin) L-7000  
Capitan, El—Fairport of the Fair L-16024  
Carmen—Selections L-24013  
Golden Jubilee—March L-16027  
Guarany, II—Overture L-24015  
Semiramide—Overture L-24015  
Stars and Stripes Forever—March L-16027  
Traviata—Selections L-24017  
Trovatore—Selections L-24018  
Armstrong Hits—Fox Trot L-36000  
Band Wagon L-24003  
Dance Medley Hoagy Carmichael L-16019
- BAND  
Capitan, El—Fairport of the Fair L-16024  
Carmen—Selections L-24013  
Golden Jubilee—March L-16027  
Guarany, II—Overture L-24015  
Semiramide—Overture L-24015  
Stars and Stripes Forever—March L-16027  
Traviata—Selections L-24017  
Trovatore—Selections L-24018  
Armstrong Hits—Fox Trot L-36000  
Band Wagon L-24003  
Dance Medley Hoagy Carmichael L-16019
- POPULAR  
Armstrong Hits—Fox Trot L-36000  
Band Wagon L-24003  
Dance Medley Hoagy Carmichael L-16019

Ed. note: We divided up the 6th page of the supplement in order to get it on this page!

The announcement of the supplement using the words "Complete list" was only those issues up to a certain date. There were more issued as Mike's tally so indicated in his correspondence to us (see above) \*....

#### LIST PRICE OF RECORDS ARE AS FOLLOWS

L-1000, 10-inch.....	\$3.00	L-16000, 10-inch.....	\$0.85
L-4500, 10-inch.....	1.75	L-24000, 10-inch.....	1.50
L-7000, 12-inch.....	4.50	L-35000, 12-inch.....	2.25
L-11600, 12-inch.....	3.00	L-36000, 12-inch.....	1.25
L-11600's-S, 12-inch (Single-faced).....	1.50	67-2000, 12-inch Picture Record.....	3.00



# BUDDY CLARK

BUDDY CLARK "DISCOGRAPHY" (Continued from RR 155/56)

by **R.E.M.(Bob)Gottlieb** 2008 DUTTON AVE., WACO TEXAS 76706

- |  |            |
|--|------------|
| 143. SILVAN LEVIN'S OR. AIR SHOT; 1. This is Always- (WOR RADIO)                                   | 9-16-1946  |
| 144. HARRY SOSNIK'S OR. (W73340-70-4); DECCA 23662 A- I've Told Ev'ry Little Star -With HYLOSGARDE | 9- 1946    |
| " " " (W73339-74-4) " " B- Why Shouldn't It Happen To Us? " "                                      | 9- 1946    |
| 145. MITCHELL AYRES' OR. (CO-37087-1) COL 37211 A- You Are Everything To Me                        | 10- 1946   |
| " " " (CO-37086-1) " " B- On The Other End Of A Kiss   | 10- 1946   |
| 146. RAY NOBLE OR. (CO-37090-1) " 37215 A- Linda   | 11- 1946   |
| " " " (CO-37089-1) " " B- Love Is A Random Thing   | 11- 1946   |
| 147. MITCHELL AYRES' OR. V DISC 754 B- How Are Things In Gloosa Morra?                             | 11- 1946   |
| 148. " " " (CO-37013-2) COL 37223 A- How Are Things In Gloosa Morra                                | 11- 1946   |
| " " " (CO-37085-1) " " B- If This Isn't Love   | 11- 1946   |
| 149. SILVAN LEVIN'S OR. AIR SHOT; WOR RADIO; 1. Zippedy Dee Dah                                    | 11-11-1946 |
| 2. I Fall In Love Too Easily 3. Oh, But I Do 4. Ole Buttermilk Sky                                 |            |
| 150. MITCHELL AYRES' OR. (CO-37329-2) COL. 37302 A- If I Had My Life To Live Over                  | 11-18-1946 |
| " " " (CO-37328-1) " " B- It Might Have Been A Different Story                                     | 11-18-1946 |
| 151. EDDIE DUCHIN'S OR. (CO-37545-1) " 37389 A- Je Vous Aime                                       | 11-18-1946 |
| " " " (CO-37546-2) " " B- After Graduation Day   | 11-18-1946 |
| 152. MITCHELL AYRES' OR. (CO-37670-1) " 37392 A- Come To Me, Bend To Me                            | 11-18-1946 |
| " " " (CO-37671-2) " " B- Peg O' My Heart  | 11-18-1946 |
| 153. PERCY FAITH'S OR. "CONTENTED HOUR" 1. All The Time  | 12-21-1946 |
| 154. TED DALE'S OR. "CONTENTED HOUR" 1. Let's Face The Music And Dance                             | 12-23-1946 |
| 2. If I Had My Life To Live Over 3. The Coffee Song  |            |
| 155. MITCHELL AYRES' OR. (CO-37702-1) COL. 37488 A- An Apple Blossom Wedding                       | 12- 1946   |
| " " " (CO-37709-1) " " B- Passing By   | 12- 1946   |
| 156. XAVIER GUGAT OR. (CO-37714-1) " 37507 A- The Story Of Sorrento                                | 12- 1946   |
| " " " (CO-37715-1) " " B- Hugo And I Go  | 12- 1946   |
| --- 1947 ---   |            |
| 157. SILVAN LEVIN OR. AIR SHOT; WOR RADIO; 1. If This Isn't Love 2. Anniversary Song               | 1-20-1947  |
| 3. And So To Bed   |            |
| 158. PERCY FAITH'S OR. "CONTENTED HOUR"; #106730 A- Linda 2. BUDDY mentions BOY SCOUTS             | 2-10-1947  |
| 159. UNLISTED OR. MOVIE; "I WONDER WHO'S KISSING HER NOW?" (VOICE DUBBED IN FOR MARK STEVENS)      | 3- 1947    |
| 1. I Wonder Who's Kissing Her Now? 2. Oh, Gee! Be Sweet To Me, Kid -with MARTHA STEWART            |            |
| 3. Honeymoon 4. Goodbye My Lady Love -with JUNE HAVER  |            |
| 160. PERCY FAITH'S OR. "CONTENTED HOUR"; 1. I'm An Old Cowhand 2. Time After Time                  | 4-14-1947  |
| 161. " " " " 1. Ma'mselle  | 4-28-1947  |
| 162. MITCHELL AYRES' OR. (CO-37981-1) COL. 37592 A- I Kiss Your Hand Madame                        | 4- 1947    |
| " " " (CO-37703-1) " " B- They're Mine, They're Mine, They're Mine                                 | 4- 1947    |
| 163. PERCY FAITH'S OR. "CONTENTED HOUR"; 1. I Believe  | 6- 2-1947  |
| 164. " " " " 1. Tumbling Tumbleweeds   | 6- 9-1947  |
| 165. TED DALE'S OR. "CONTENTED HOUR"; 1. California Here I Come                                    | 6-16-1947  |
| 2. GUEST STAR- VERA HOLLEY 3. The Treasure Of Sierra Madre   |            |
| 4. You Don't Have To Know The Language   |            |
| 166. HARRY SALTER'S OR. "CONTENTED HOUR"; 1. Temptation 2. It Was So Beautiful                     | 6-30-1947  |
| 3. It Was Just One Of Those Things   |            |
| 167. PERCY FAITH'S OR. "MELODY HOUR"; 1. It Was So Beautiful                                       | 6- 1947    |
| 2. It Was Just One Of Those Things   |            |

(to be continued)



## PLAZA Carl Kendziora 8408 to 8444

5000 Series (cont'd from RR 155/56)

Given are Masters, Tune Titles, Artist credits and Dates. Listings began in RR36 (July 1961).....

- |  |                             |           |
|--|-----------------------------|-----------|
| 8408-The Song I Love<br>(Probably a renumbering of a Compo master)         | -Leo Le Sieur               | -no date  |
| 8409-St. Louis Blues   | -Rodman Lewis               | -12/19/28 |
| 8410-To-day Will Be Yesterday To-morrow                                    | -Billy James' Dance Orch.   | -12/18/28 |
| 8411-Wide Open Gate  | -Willie Creager & Orchestra | -12/17/28 |
| 8412-Mystic Bengal Bay   | -Willie Creager & Orchestra | -12/17/28 |
| 8413-Cat's Kittens (low down)  | -Willie Creager & Orchestra | -12/17/28 |
| 8414-Russian Rose  | -Billy James' Dance Orch.   | -12/18/28 |
| 8415-My Arms Are Open For You  | -Billy James' Dance Orch.   | -12/18/28 |
| 8416-Some Of These Days  | -Rodman Lewis               | -12/19/28 |
| 8417-I Wanna Be Loved By You   | -Gladys Wilbur              | -12/19/28 |
| 8418-I'm Wild About Horns On Automobiles That<br>Go "Ta-Ta-Ta-Ta"          | -The Rounders               | -12/20/28 |
| 8419-I Faw Down An' Go Boom  | -The Rounders               | -12/20/28 |
| 8420-My Suppressed Desire  | -The Rounders               | -12/20/28 |
| 8421-I'm Bringing A Red Red Rose   | -Sam Lanin & Orchestra      | -12/26/28 |
| 8422-Happy Days And Lonely Nights  | --Sam Lanin & Orchestra     | -12/26/28 |
| 8423-If You Want The Rainbow (You Must Have<br>The Rain)                   | -Sam Lanin & Orchestra      | -12/26/28 |
| 8424-I Long To Hold You In My Arms   | -Billy James' Orchestra     | -12/27/28 |
| 8425-Easy On The Eyes  | -Billy James' Orchestra     | -12/27/28 |
| 8426-Lily Lou  | -Billy James' Orchestra     | -12/27/28 |
| 8427-Just A Little Cuter (Than The Rest)                                   | -Billy James' Orchestra     | -12/29/28 |
| 8428-"Hoo" Ray I Want To Play  | -Billy James' Orchestra     | -12/29/28 |
| 8429-(If Love Makes The World Go 'Round) I'd<br>Love To Go Around With You | --Billy James' Orchestra    | -12/29/28 |
| 8430-That's How I Feel About You, Sweetheart                               | -Lou Gold & Orchestra       | -1/2/29   |
| 8431-I'd Rather Be Blue Over You   | -Lou Gold & Orchestra       | -1/2/29   |
| 8432-Avalon Town   | -Lou Gold & Orchestra       | -1/2/29   |
| 8433-Farewell My Native Irish Home   | -Mattie Haskins             | -1/3/29   |
| 8434-I Will If You Will  | -Mattie Haskins             | -1/3/29   |
| 8435-Turf Man From Ardee   | -Mattie Haskins             | -1/3/29   |
| 8436-Bold Robert Emmet   | -Mattie Haskins             | -1/3/29   |
| 8437-Cool Down   | -Jack Kaufman               | -1/5/29   |
| 8438-Baby's Coming Back  | -Jack Kaufman               | -1/5/29   |
| 8439-Let's Play House  | -Jack Kaufman               | -1/5/29   |
| 8440-My Man (Mon Homme)  | -Rose Room Orchestra        | -1/8/29   |
| 8441-Glad Rag Doll   | -Rose Room Orchestra        | -1/8/29   |
| 8442-Guess Who!  | -Rose Room Orchestra        | -1/8/29   |
| 8443-Happy Humming Bird  | -Imperial Dance Orchestra   | -1/8/29   |
| 8444-Sweetheart Of All My Dreams   | -Imperial Dance Orchestra   | -1/8/29   |

(to be continued)

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WABASH CANNON BALL

(A. P. Carter)

DIZZY DEAN

and His Country

Cousins

Bentley Music Co.  
BMI

DB-2119

YOU DON'T HAVE TO BE  
FROM THE COUNTRY

(Newton Thomas, Jr.)

DIZZY DEAN

and His Country

Cousins

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